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A STUDY OF REITERATION IN THE BOOK OF PSALMS

BY

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ABBREVIATIONS

BDB	Brown, Francis, S. R. Driver and Charles A. Briggs
Cf.	Compare with
Com.	Common
Def. art.	Definite article
Hier	Jerome
Impf.	Imperfect
Inf. Abs.	Infinite Absolute
Pf.	Perfect
Syr	Syriac
TDNT	<u>Theological Dictionary of the New Testament</u>
TDOT	<u>Theological Dictionary of the Old Testament</u>
TWOT	<u>Theological Wordbook of the Old Testament</u>

INTRODUCTION

Poetry in the Bible has been a major field of biblical research among biblical scholars; not only because it is a refined work of art, but also because of its important position in the Bible. One-third of the entire Old Testament was written in poetical form.¹ Poetry appears in the poetical books as well as in other narratives--historical and prophetic, or so-called prophetic poetry, although there are differences between them.²

Among the poetical books in the Old Testament, the book of Psalms plays the most important role in poetical study. Since ancient times it has been used very frequently in Israel's Temple worship. Jesus used "ψαλμοις (psalmois)" as a representation of the third division of the Hebrew Old Testament--the writings. In addition, New Testament quotation of the Psalms is also strong proof of their importance.³

¹Charles Chan, Hebrew Poetry (Hong Kong: Bible Magazine Association, 1978), p. 1

²Robert Lowth perceived that the prophetic literature was poetical in form, after revealing by a masterly analysis the parallelistic structure of Hebrew poetry. Cited from George B. Gray, A Critical and Exegetical Commentary on the Book of Isaiah, I, (Edinburgh: T & T Clark, 1912), pp. lix-lx. The major difference between prophetic poetry and priestly and wisdom poetry is "its formulation toward specific situations. The prophetic life situation was the moment of social, political and religious crisis when men must decide the destinies of people and nations." See: N. K. Gottwald, "Hebrew Poetry," The Interpreter's Dictionary of the Bible, ed. George A. Buttrick, Keith R. Crim, III (Nashville: Abingdon, 1962), p. 838.

³According to Leopold Sabourin, the total quotation of the Psalms in the New Testament is 112, nearly one-third of the quotations in the New Testament, which number 360. See his book: The Psalms: Their Origin and Meaning (Staten Island, NY: Alba House, 1970), p. 164.

Brief Discussion of Scholarly Studies of the Psalms

Due to the background and characteristics of Hebrew poetry of Psalms, Old Testament scholars have concentrated their studies in several fields: 1) literary study, 2) historical study, 3) liturgical study, and 5) exegetical study of Hebrew poetry. Almost no, or very few, scholars relate their study of poetic form to theology, perhaps because the theological theme is so obvious. Maybe the focus of study should not be on theological research, but rather on the practical use of psalms in religion.

Literary Study of Hebrew Poetry

Most studies focus on the literary form and style. Scholars search for regular structures in certain types of psalms. Form criticism is one of the major elements of this type of study. Since the findings in Ras Shaara have been published, many scholars pay attention to comparative studies between early Canaanite literature and Hebrew literature, particularly in the field of poetry.

Historical Study of Hebrew Poetry

This study faces more difficulty in the book of Psalms than in any other book of the Old Testament. Since the authors did not include the date or sufficient other historical data in their poems, the subject of dating is still under debate among many scholars. Much research on other subjects has been brought in to assist in further historical research.⁴

⁴Cf., brief discussion about the problem of dating the psalms in Merrill C. Tenney, The Zondervan Pictorial Encyclopedia of the Bible (Grand Rapids: Zondervan, 1975), IV, pp. 928-29.

Liturgical Study of Hebrew Poetry

"How the psalms were used and how they function" are the major concerns in this study. However, there is often over-emphasis on the liturgical function of the psalms. Conclusions drawn from liturgical study influence the work of dating.

Linguistic Study of Hebrew Poetry.

Morphology is the major concern in this type of study, although more modern methods have been adapted in this category. Comparative study between Hebrew and Ugaritic literature has drawn much attention from many linguists of ancient languages. This also offers great help in dating.

Exegetical Study of Hebrew Poetry

Most of these studies are commentaries on the Psalms. Their purpose is to bring greater theological understanding and spiritual devotion. Study in this area requires the help of previous research on the subject.

Statement of the Problem

In 1714, at the age of thirty, Bishop Lowth was appointed Professor of Poetry at Oxford University, and it was in that capacity that he delivered his famous lectures on the poetry of ancient Israel. In 1753, these lectures were published under the Latin title, "de sacra possi Hebraeorum praelectiones academicae." The importance and value of this work transcends any of the specific theories or literary judgments which it expresses. For the first time in the history of biblical study, "parallelism" was used to describe two similar sentences with similar

thoughts in parallel lines. Bishop Lowth found that every line of Hebrew fell into at least two parts in which the thought was not continuous but parallel; i.e., the same thing repeated again in another expression. He distinguished between three different kinds of parallelism: synonymous, antithetic, and synthetic. Since then, Lowth's position has never been seriously challenged, except insofar as the third type, namely synthetic parallelism, has been regarded as not being true parallelism at all.⁵

All later students of Hebrew prosody have paid lip service to his principles, although for the last sixty to seventy years there has been a tendency to overlook their implications.⁶ There are still some scholars involved in this field who are presenting greater understanding regarding the theory of parallelism.

Repetitive parallelism in its ancient form was also called stair-like, or climactic, tautological parallelism.⁷ It involves a similar expression with several members being repeated (i.e., so-called "reiteration" in this thesis) in parallel lines. Repetitive parallelism is seldom found in the Old Testament, but very frequently used in Ugarit. For this reason, not many scholars research this subject. The commentaries contain numerous instances where words and phrases have been

⁵Strictly speaking, "synthetic parallelism" can hardly be called parallelism at all, and a much better title is that supplied by George Buchanan Gray--"incomplete parallelism." See his argument in his famous work: The Forms of Hebrew Poetry (New York: KTAV, 1972), pp. 49-52.

⁶Th. E. Robinson said that it would be more possible that no clear distinction could be drawn between a "logical" and a "phonetic" arrangement in Hebrew language. Theodore E. Robinson, The Poetry of the Old Testament (London: Duckworth, 1947), pp. 24-25. The rise of form criticism in the later years of the nineteenth century probably produced some influence upon this tendency as well.

⁷Klaus Koch, The Growth of the Biblical Tradition: The Form Critical Method, tr. S. M. Cupitt (New York: Charles Scribner's Sons, 1969), p. 93.

deleted as mere repetition. As James Muilenburg said concerning this:

It is a highly precarious procedure, one which violates the character of biblical writing, both prose and poetry, and is refuted quite decisively by the other extant literatures of the Near East, above all, perhaps by the Ugaritic epics, which cast a strong light on the method and mentality of ancient Semitic thinking and literary composition.⁸

Since reiteration is not a fully-developed area in Hebrew poetry, it is worthy of investigation by students of Old Testament. Therefore, in this study, the writer's major purpose is to investigate reiteration in Hebrew poetry in an attempt to understand how reiteration is used and what function it serves.

Another interesting area for investigation is the possible function of reiteration as an aid in dating the psalms. Many biblical scholars agree in general that reiteration in repetitive parallelism could be dated back to a much earlier period. Non-biblical scholars agree with this as well. Francis B. Gummere said in his excellent work, The Beginning of Poetry: "Records of early literature and early religion show the refrain (i.e., reiteration) in its original guise as a part of the choral song, and it echoes audibly the steps of the dance."⁹ But how reiteration functions to aid the work of dating the psalms in which it is found is still under debate. No general agreement has been reached among scholars.¹⁰ Many other possible methods have been adapted into this study of reiteration by scholars.

⁸James Muilenburg, "A Study in Hebrew Rhetoric: Repetition and Style," Supplement to Vetus Testamentum, I (1953), 99.

⁹Francis B. Gummere, The Beginnings of Poetry (New York: Macmillan, 1908), p. 260.

¹⁰Cuthbert C. Kect, A Study of the Psalms of Ascents: A Critical and Exegetical Commentary upon Psa. CXX to CXXXIV (London: The Mitre Press, 1969), pp. 176-77.

A third interesting point is its literary beauty. Poetry is a work of art, a word the rhythmical creation of beauty. As John Keats said:

It (Poetry) should strike the reader as a wording of his own highest thoughts, and appear almost a remembrance. Its touches of beauty should never be halfway, thereby making the reader breathless, instead of content. The rise, the progress,¹¹ the setting of imagery should, like the sun, come natural to him.

The writer believes that reiteration plays a very important role in poetry. It could sometimes be described as the "diamond" on a ring.

Definitions

"Reiteration" is a compound word coming from Latin. Its verb form is reiterate; the prefix "re-" combined with "iterate." "Re" means "again," and "iterate" (L: iteratum) means "to repeat." Actually, "iterate" also comes from another Latin word, "iterum" which means "again." Thus, in an etymological sense, "reiterate" (and its cognate word) means "to repeat again and again"; to do or say repeatedly. But in literature it means a word or syllable repeated usually with some slight change, so as to reduplicate a word. For example, "tittle" and "tattle" could be reiterated words, even though there is a difference between the "i" and the "a." The meaning here does not only apply to "word" or "syllable." Actually it applies more correctly to "words," including phrases, or even sentences.

The word "reiteration" is not used very frequently, particularly in recent literary works. The more popular word with the same

¹¹ Cited from New Webster's Dictionary of the English Language ([NP]: Delaire, 1971). The statement was from John Keats' letter on February 27, 1818.

meaning is "repetition." Dr. Cuddon defines it as "an essential unifying element in nearly all poetry and much prose. It may consist of sounds, particularly syllables and words, phrases, stanzas, metrical patterns, ideas, allusions and shapes."¹² Joseph Shipley gave a similar definition:

Repetition, in poetry especially, a recurrence of rhythmic flow or pattern of sound, it is a most frequent aspect of verse. Meter, rhyme, alliteration, assonance, consonance, the stanza or strophe itself, are based upon repetition.¹³

Therefore, the definition of reiteration could be briefly described as follows: Reiteration is a recurrence of rhythmic flow or pattern of sound. It may be a word, words, phrase, even a sentence repeated again and again at regular intervals without any change, or with a slight change.

"Repetitive Parallelism"

Another term which is used very frequently among Old Testament scholars and is related to reiteration is "repetitive parallelism." It means: parallel lines repeated exactly or with slight modifications at regular intervals in the poem.¹⁴ According to David Freedman's illustration (Psa. 46, 67), the emphasis seems to be laid upon the expression "exactly or with slight." However, according to William F. Albright's statement on the use of repetitive parallelism, "each line has roughly

¹²J. A. Cuddon, A Dictionary of Literary Terms (Garden City, NY: Doubleday & Co., 1977), p. 552.

¹³Joseph T. Shipley, Dictionary of World Literary Terms (Boston: The Writer, 1970), pp. 269-270.

¹⁴This is the definition of David N. Freedman. See his book: Pottery, Poetry and Prophecy (Winona Lake, IN: Eisenbrauns, 1980), p. 45.

the same proportion."¹⁵ R. K. Harrison named it "stairlike parallelism" instead of "repetitive parallelism." He also emphasizes that "a part of the first stichos was repeated."¹⁶ Actually, there is no conflict between these opinions. All mention the repeated part (i.e., reiteration) in the line. Freedman believed that the second part of the parallel line is repeated exactly or with slight change. Albright emphasized the repeated part, not indicating whether it is the first or second part of the line. Harrison, when using "stairlike," indicated that the first part is repeated and makes the point of departure for a new development. None of these definitions will be taken as the exact definition of reiteration in this study; the emphasis will merely include the repeated part. Therefore there is reiteration in repetitive parallelism as well as in stairlike parallelism.

"Refrain"

Another term frequently used concerning reiteration is "refrain," which means: A phrase, line, or lines repeated at intervals during a poem, especially at the end of a stanza.¹⁷ Sometimes it may help to establish the meter of a poem, indicate its tone, or reestablish its atmosphere. It may also be just a nonsense line or a word or phrase that

¹⁵William F. Albright, Yahweh and the Gods of Canaan (Garden City, NY: Doubleday & Co., 1968), p. 5.

¹⁶Roland K. Harrison, Introduction to the Old Testament (Grand Rapids: Eerdmans, 1969), p. 967.

¹⁷J. A. Cuddon, op. cit., p. 549.

takes on added significance each time it appears.¹⁸ Since it is a repeated phrase or line(s) at regular intervals, it is a type of reiteration.

Other important terms will be explained as they appear.

Scope of This Study

Some things require clarification in regards to this study:

1. When saying reiteration, we mean repeated word(s) in parallel lines at regular intervals exactly or with a slight change. That means the repeated part should be the same, or at least the same root with a slight change in prefix or suffix. The number of words should also remain the same. For example:

Psa. 27:14	<u>qawwēh</u> ^e el-y ^e hwāh <u>w^e qawwēh</u> ^e el-y ^e hwāh
Psa. 115:9-11	<u>b^etāh</u> bāyhwāh <u>bithû</u> bāyhwāh <u>bithû</u> bāyhwāh

2. There are several different types of reiteration which will be studied in Chapter 2. They are: reiterative sentence, reiterative phrase, and reiterative word. Actually, there are also reiterative sounds (i.e., assonance), reiterative mood (use a certain verbal mood repeatedly); and these will not be discussed in Chapter 2. They will be discussed in Chapter 3 if necessary in dealing with the background.

3. "At regular intervals" according to our definition should be understood in this way: a) Only one word, phrase, line (which usually covers two colon or even three colon, usually called "verse")

¹⁸Harry Shaw, Dictionary of Literary Terms (New York: McGraw-Hill, 1972), p. 319.

stands between reiteration, i.e., between two repetitive parts. This means that reiteration will only be found in the same line, or in several successive lines. b) If an interval covers several lines, then we will not treat it as reiteration. We will just call them "same sentences," particularly when there is no chiasmic structure involved in the same section. If there is a chiasmic arrangement in that section and one is at the beginning with the other being repeated at the end, it will be called "epandiploitic reiteration or encircling reiteration" (see Chapter 2). A clear example can be seen in Psa. 62:3 and 7; 107:8, 15, 21, and 31.

4. In talking about the reiterative "word," we mean a word which is meaningful to the sentence. Therefore, particles which are not significant to the meaning of the phrase will not enter into the discussion.

5. When discussing the possible background or function for reiteration, scriptures containing reiteration outside of the book of Psalms will also be used if necessary.

6. Since there is such diversity of opinion about the Sitz im Leben of the Psalms, this will not be taken into consideration. Generally speaking, Sitz im Leben was not very important for reiteration and not very obvious in it either. But the setting will not be abandoned, particularly the possible broad setting in worship reiteration.

Setting this limited scope is not unnecessary. Without it, a great deal of confusion would appear. In order to discuss each point more clearly, the limited scope of the study was set. Important and significant reiterations will be discussed in Chapter 4 when dealing with different styles. Not all reiteration in the book of Psalms will

be covered. However, for the chart at the end of the chapter, an attempt will be made to include all occurrences which fit the definition.

Methodology

Methodology in studying this subject will be a combination of methods using several different studies. The major method will be the literary method. It will be used to analyze styles and various functions. The next method will involve researching possible historical backgrounds of the reiterations. The liturgical and linguistic studies will also be involved, but to a lesser extent. Exegesis and theology will not be major concerns in this thesis, but the significance of reiteration to exegesis and theology will be discussed briefly.

In addition to this introduction, Chapter 1 will include necessary characteristics and historical developments of Hebrew poetry. The body of the thesis, Chapter 2, will be an "analysis of reiteration in the book of Psalms," dealing with reiterative sentences, phrases and words, and their different positions in the verse or the poem. Styles of reiteration in the psalms will be carefully presented. Examples of each style will be classified and re-examined. Chapter 3 will address their function and possible function of exegesis, chronological dating and theology. The final chapter, Chapter 4, will discuss some conclusions and will include suggestions for future study in this field. It will not be lengthy due to the fact that individual summaries will be contained at the end of each chapter.

Chapter 1

CHARACTERISTICS AND HISTORICAL DEVELOPMENT OF HEBREW POETRY

Characteristics of Hebrew Poetry

The poetry of a people is conceived in the life of the people from generation to generation. They "feed" it with their own language, experience, emotion, thought and feeling. Therefore, poetry develops special characteristics which are unique to its people. If the people are a people of emotion, their poetry will naturally reflect emotional elements. If they are a rational race, the poetry written by its people will be more philosophical. Just like the literature of a people, it is a record of their past, an expression of their accumulated hope from generation to generation. During each period of their development, the poetry exhibits the spirit of its people. It will contain their suffering, glory, tears of crying, and even voice of joy. One day it becomes a spiritual torch passed on to its descendants. During the developmental process, some change in style is bound to take place with spirit sometimes being influenced by form. Changes may result from the physical environment or the creative ability of the human being. But no matter what influence, change, or even recreation occurs during the development process, the spirit remains. Then the ethnopoeury of a people comes into existence.

Classic Chinese poetry is an example. In ancient China, during the sixteenth to eighteenth centuries, B.C., Chinese poetry was more like

folk poetry: most contained only four words in a colon, with a 2:2 meter (one word for one sound and one idea, and the first two words should be read together and so the last two). Then, in the third century, Buddhism came to China and began blending with traditional Chinese philosophy to become more acceptable to the Chinese. Down to the Tang Dynasty (ca. seventh century A.D.), there were some Buddhistic tendencies in poetry. During the same period of time, style and form had changed, resulting in five words in a colon with 2:3 meter and seven words in a colon with 2:2:3 meter. When studied, however, the poems reveal that the same characteristics, spirit and features of ancient Chinese poetry remained, including the philosophical tendencies. Even in Mountain-Water poetry (describing the beauty of the natural world), the philosophical teaching of life can be seen. Thus, to the Chinese, a poem's purpose is "to enable people a little better to enjoy life, or a little better to endure it."¹

Similarities in the developmental processes of Hebrew and Chinese poetry are easily to be seen through a comparative study. Israel is a people of religion--God chose them as His own people in His created world. They are a people of covenant with God; an association of tribes which has accepted as the basis of its common life the worship of the Lord alone, and which has made a covenant to that effect.² This association assures us of one certain fact: The assembly of the tribes at the central sanctuary receives the reality of its being and its particular

¹ Mon, Wen, "Function of Poetry," United Daily News (Taipei), Oct. 8, 1981, p. 4.

² H. J. Kraus, The People of God in the Old Testament (New York: Associated Press, 1958), p. 12.

value from the fact that the Lord is its Ruler.³ Therefore, early literature, or rather "oral literature,"⁴ was filled with religious phenomenon: "faith and trust in God" has been without exception the main thought in all writing.

Due to its geographical location, Israel has been influenced by several surrounding ancient cultures,⁵ just as the history of any land and people are influenced to a considerable degree by their geographic environment. However, religion is still kept as the central focus of its life. Even in poetry which contains "borrowed" form or style from neighboring cultures, the religious element remains.⁶ Such phenomena can be seen everywhere, in both prose and poetry. Thus, the major theme

³Ibid., p. 14.

⁴Heda Jason distinguished between three varieties of literature when studying the history of Israel: 1) oral literature, 2) high written literature, and 3) common written literature. The latter stands between the two former and has qualities of each. See his book: Ethnopoetry: Form, Content, Function (Tel Aviv, Israel: Linguistica Biblica Bonn, 1977), pp. 5-6.

⁵Palestine and Syria became a middle ground between Mesopotamia and Egypt from many points of view: economic, political and cultural. The mighty kingdoms of Mesopotamia and Egypt considered this strip of land a thoroughfare; and both of them labored to impose their authority over it, mainly so as to control the trade routes passing through it and to use it as a bulkhead for defense or offense. Cultural influence from both sides reached this land. See: Yahanan Aharoni, The Land of the Bible: A Historical Geography (Philadelphia: Westminster, 1979), pp. 506. See also: James McKee Adams, Biblical Backgrounds (Nashville: Broadman Press, 1965), pp. 18-20.

⁶Ginsberg thought that since there are many similarities between ancient Hebrew poetry and Ugaritic poetry, Israel did borrow, with profit, some style and form. He even suggested the possibility that ancient Israelite pupils far outstripped their Canaanite masters. However, he still admitted that Israel did not borrow any fundamental ideas about God from the Canaanites! See: H. L. Ginsberg, "Ugaritic Studies and the Bible," The Biblical Archaeologist Reader, eds. Edward F. Campbell, Jr., and David No. Freedman, II (Missoula, MT: Scholar Press, 1957), pp. 45-50.

of poetry is very obvious, easy to ascertain. In other words, there is no suspenseful plot in such literature.⁷ In dealing with this subject, Julius A. Bewer said,

Poetry and religion go together. In moments of religious experience, whether the soul is at one with God or seeking Him, its utterances often take poetic form; common prose is not adequate to express its joys or its longing; in rhythmic rise and cadence praise and prayer flow forth, revealing man's deepest feelings and desires.⁸

Even through the passage of long periods of time, this special characteristic still remains in their literature. From the period of oral literature through that of common written literature down to the days of high written literature, the Hebrew people retain the original religious phenomenon. Their religion has been assimilated "into" their literature, just as it is assimilated "into" their lives. Dr. Artur Weiser says:

Even the rise of written literature did not prevent tales, proverbs and songs from continuing to be kept alive among the common people. As literary culture advanced, the oral tradition was hemmed more and more; nevertheless . . . the course of literary fixation evolved again and again afresh out of the preliterate stage when tradition was being fashioned out of verbal transmission. This process can be traced right down to the latest OT times. In this way the literature remained closely bound up with the life of the people. In consequence, its forms were tied down to the traditional laws of style and forms which each had its particular 'place' in the life of the people (*Sitz im Leben des Volks*).⁹

⁷ Isaac Baschevis Singer said that "Yiddish and Hebrew literature both suffered from a lack of suspense." Because God was always the center of their life and their literature, "God and His relationship with His people" has always been a major theme in Hebrew literature. See his book: A Young Man in Search of Love (New York: Doubleday & Co., 1904), p. 100.

⁸ Julius A. Bewer, The Literature of the Old Testament (New York: Columbia Univ. Press, 1962, 3rd edition), p. 359.

⁹ Artur Weiser, The Old Testament: Its Formation and Development (New York: Associated Press, 1961), p. 21.

Of course, there are other linguistic characteristics in Hebrew poetry as in other poetry. 1) Regarding poetical diction: There is use of imaginative, figurative language. Poetry is a work of art whose chief source is the creative imagination of the poet. Its aim is aesthetic and its appeal is to the emotions. It is characterized by a sense of beauty in its phraseology and its verbal construction and melody that makes it a thing of beauty. 2) Regarding grammar and syntax: Poetry is always more conserving than prose in preserving forms and constructions that are lost in prose. In Hebrew poetry, this is apparent in the preference for archaic words or word forms, especially when they are more musical. There are frequent ellipses and compressions, and the definite article and particles (e.g., the relative) are often omitted where their use would be required in prose.¹⁰ The verb and its subject are not in accordance; even their gender sometimes does not agree. Assonance and paronomasia are favorite devices of the Hebrew poets.¹¹ 3) Regarding sentence structure: The word order in a sentence is more unusual than in prose. Parallelism and chiasm are found in Hebrew poetry as in other poetry.

A brief discussion, of course, cannot possibly cover all the details of the linguistic characteristic. Additional details will be discussed later on in the study of this subject.

¹⁰Theophile James Meek, "The Structure of Hebrew Poetry," Journal of Religion IX, (1929), 524.

¹¹Casanowicz, Paronomasia in the Old Testament (Boston: J. S. Cushing, 1894). The entire book talks about this special characteristic in the Old Testament.

Brief History of Hebrew Poetry

When the Hebrews were in Egypt, and during the exodus as well, we have sufficient reason to believe that they did some composition of, and writing down of, poetry.¹² After entering and settling down into the land of Canaan, only folk poetry appears in the Bible. The Song of Deborah is one of the most famous.¹³ During the period of the united Kingdom, David appointed musicians to serve in the tabernacle, the house of God. From then on, poetry became very popular and was used on many occasions, including temple worship for which psalms were most frequently used. Many psalms were written purposefully for liturgical use.¹⁴ Scholars have proven that more psalms were written during special occurrences than during regular day-to-day living. This is quite understandable, since emotion, feelings, and even the thoughts of the psalmists were more active during those special periods than during regular peaceful times. Naturally, the talent of the psalmist played an important role. Without such talent, even a man in special situations cannot write a good poem. As Jason said, "ethnopoetry is understood as being verbal art, transmitted from generation to generation by talented performers in a process of improvisation."¹⁵

¹²Ex. 2:23-25. There were also important songs being sung during the exodus. Two of the most famous are the "Song of Miriam (Ex. 15) and the "Song of Moses" (Deut. 32). The title of the former implies nothing as to the authorship of the poem. It does, however, distinguish the poem from the latter. Perhaps its original function was to teach the people about God's mercy and might' and later on it was used liturgically on festal occasions, as some scholars suppose. See: Frank Moore Cross, Jr., Studies in Ancient Yahwistic Poetry. (Ph.d. dissertation, Johns Hopkins University, 1950), pp. 84-86.

¹³Judg. 5:1-31. ¹⁴I Ch. 6:31-48. ¹⁵Heda Jason, op. cit., p. 5.

From the understanding of the historical background, a general understanding about types of Hebrew poetry can be formulated: the earlier types were simple (directed to one particular situation or event) and brief. The mixing of types and a tendency toward greater length began during the Conquest, accelerated under the Monarchy, and reached its climax during and after the Exile of the Hebrews. But no matter what happened to the Israelites and their nation, as well as changes in poetical style, in Israel there still persisted a tension between poetry as the instrument of communal feeling and as a contrivance for specific proclamation.¹⁶ Obvious illustrations can be seen particularly in the book of Psalms and prophetic poetry.

During the long period of development of Hebrew poetry, reiteration also changed in style. In the early days, simple reiteration with fewer words was more common in Hebrew poetry. Also, there was not much diversity of style. But in later times, longer and more complicated styles were seen. But this is not an absolutely unchallengeable fact, since poets sometimes tended to use older forms and styles when writing their poems. Discussion of this subject will be presented later in this thesis.

¹⁶H. H. Gottwald, op. cit., p. 838.

Chapter 2

ANALYSIS OF REITERATION IN THE BOOK OF PSALMS

Consideration and study will now be given to four different kinds of reiteration. These are: the reiterative sentence, the reiterative phrase, the reiterative word, and the reiterative sound. In each of these categories, a study of the various styles will be made. Some of the terminology employed will be direct adaptations from Dr. E. W. Bullinger's book, Figures of Speech Used in the Bible.¹

The Reiterative Sentence

When using "sentence," its two-fold meaning should be understood.

1) Subject + verb + object. This might be a single verb accompanied by an objective suffix. Naturally, by the paradigm of the verbal form, the subject could be determined by its gender, number, and person. Or, it might be an independent pronoun as subject, with a single verb. Any pattern which indicates its subject, verb, and object (if there is one), will be included in this category; whether or not it is accompanied by an adjective or adverbial complement.

2) A verbless sentence. In Hebrew, the so-called verb of being (hāyāy) is seldom used. For example, in "elōhîm miśgabî (God my strong tower)", a verb of being is needed when translating into English: God is my strong tower.

¹E. W. Bullinger, dealing with many figures of speech in the Bible, gives special terms for each classification. See E. W. Bullinger, Figures of Speech Used in the Bible (Grand Rapids: Baker, 1968).

A. Sentence or Verse Position

1. Anaphoric Reiterative Sentence

In these cases, reiterations occur at the beginning of the sentence and in successive sentences.² "Anaphora" is from two Greek words, "ανα (ana)" and "φερω (phero)." The former means "again," and the latter "to bring or carry." It means "a carrying back, reference, or repeating over again." It is so called because it is the repeating of the same phrases and sentences at the beginning of its own sentence or that of a successive sentence.³ Its most common function is in adding weight or emphasis to statements and arguments by calling special attention to them,⁴ for example, in the following verses:

Psalm 29:1 (two occurrences), 2a contains three repetitions of "Ascribe to the Lord (hābū la'adonai)" at the head of the first three sentences in the first two verses:

Ascribe to the Lord, sons of the mighty,
Ascribe to the Lord, glory and strength
Ascribe to the Lord the glory due to His name;

The triple reiteration of this tetrastich is stairlike, although the significance is synonymous, each line gives an additional idea.⁵

Psalm 115:12 (two occurrences); verse 13, here we have the sentence "He will bless (y^ebārēk)" commencing with four successive

²Ibid., p. 199.

³A broader sense of "successive sentence" should be understood here. It includes a sentence whose meaning is completed by clauses. Therefore, the successive does not mean immediately following.

⁴E. W. Bullinger, op cit., p. 199.

⁵Charles A. Briggs and Emilie G. Briggs, The Book of Psalms, Vol. I., International Critical Commentary (Edinburgh: T & T Clark, 1906), p. 252.

sentences which are included in two verses:

He will bless,
He will bless the house of Israel;
He will bless the house of Aaron;
He will bless the fearers of Yahweh . . .

Evidently, the reiterative expression "y^ebārek" here has strengthened God's promise threefold.

Psalms 118:6, 7: The sentence "The Lord is for me (ʿadonai lî)" is repeated twice at the head of each verse:

The Lord is for me, I will fear not; what can man do to me?
The Lord is for me among those who help me; therefore, I shall
look (with satisfaction) on those who hate me!

The emphasis in this reiterative sentence is on the relationship between the author (or the people as a whole) and the Lord.⁶ In the same psalm, verses 8-9, we find "It is better to take refuge in the Lord (tôb laḥasôt baʿadonai)."

It is better to take refuge in the Lord than to trust in men;
It is better to take refuge in the Lord than to trust in princes.

These two reiterative sentences with comparative sense indicate the worthy choice by the author due to his truly deep experience and relationship with God. John H. Eaton remarks that this type of "exhortations to trust in Yahweh rather than in any other powers or human prowess" is one of several recurring characteristic elements in royal psalms."⁷

⁶In regard to the corporate personality, Sigmund Mowinckel remarks that "the conception of the community as a 'great ego' is genuinely Semitic-- and genuinely primitive--and makes itself felt particularly in the cult where the *communio sanctorum* emerges as a body and a soul." This conception of a corporate personality is based "not on an external fact of representation through a single person, but on primitive psychology." See his book, *Psalmstudien* (Oslo: 1921-24; reprinted, Amsterdam: P. Schippers, 1961), Buch I, pp. 164-5; Buch V, p. 37. Also see the detailed discussion in H. Wheeler Robinson, *Corporate Personality in Ancient Israel* (Philadelphia: Fortress, 1980), pp. 37-39.

⁷John R. Eaton, *Kingship and the Psalms* (Naperville, Illinois: Alec R. Allenson, 1975), p. 192.

In Psalm 118:11-12, "They surrounded me (sabbûnî)" recurs twice; once at the head of each verse.⁸

Psalm 148:1-4: "Praise Him (hallûhû)" begins the line six times within these four short verses. This is an identical reiteration to that occurring in hymns of praise, like Psa. 150:1-5; which contains nine occurrences of this reiteration.

In Psalm 148, "Praise Him!" occurs six times in the imperative mood. Each reiteration is connected first with where praise should be done and secondly, with who should do so. But in Psalm 150, the nine successive recurrences of "hallûhû" are associated with instruments people can use to praise God. The same reiteration occurs with different content, but still indicates strong emphasis upon "praise Him!" In terms of form, it is an extended hymnic introduction, which we may think of as sung by the priest (choir) at a cultic ceremony. Or, the form of Psalm 150, according to Mowinckel, may be just one richly varied introit; praise is implicit throughout the very exhortation itself.⁹

Actually, there are other reiterative sentences in the psalms

⁸The refrain is actually repeated four times here, but with a different verb form: sabbûnî (b1) and s^eabbûnî (2), both third person plural masculine, Qal, pf, with suffix first person singular, com. The form in verses 10-12 is:

v. 10a	b2	
v. 11	b1	b2
v. 12		b1.

Dr. Davidson presents his idea when discussing the emphatic function of inf. abs. that: "A force akin to that of inf. abs. is sometimes obtained by repeating the verb in another form. See his grammar: Davidson, Introductory Hebrew Grammar: Syntax (Edinburgh: T. & T. Clark, 1894, p. 122). Dr. Weiser explains it this way: "In powerful rhythms, strengthened by the anti-thetic form of these sentences and by the hammerblows of the four times repeated refrain." (Arthur Weiser, op. cit., p. 726).

⁹Sigmund Mowinckel, The Psalms in Israel Worship, op. cit., I, p. 83.

like 57:8, "wake up (^eûrâh)"; 103:20-22, "Bless the Lord (bâr^ekû 'adonai"; and 137:7, "raze it (^eârû)." Generally speaking, anaphora reiterative sentences recur more frequently in Book V of the Psalms (107-150), particularly in the psalms of praise.¹⁰ Furthermore, many of them actually contain several recurrences of reiteration in a single psalm. One possible reason for this may be their utilization for singing in worship.

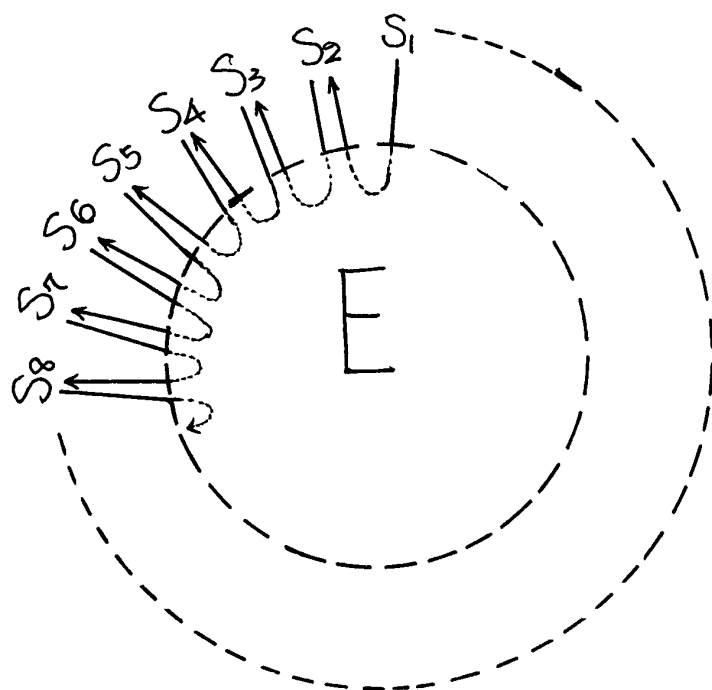
2. Epistrophic Reiterative Sentence

The reiteration of the same phrase or sentence at the end of successive sentences or verses. Epistrophe, Greek ἐπιστροφή with "ἐπί (epi)," upon; and "στρέφω (strepho)," to turn; means a turning upon or wheeling about.¹¹ It is thus the opposite of anaphora. The latter is used to add weight and emphasis to statements and arguments, whereas the epistrophe presents substantial reasons for previous sentences but also brings emphasis to the beginning of the next sentence.

Psalms 136 is an excellent and notable example of such reiterative sentences. Each verse ends with the well-known reiteration: "For His lovingkindness is everlasting (kî l^eôlām ḥasdô)." This is repeated twenty-six times. It becomes the common term used to substantiate the previous statement. Likewise, it could function as the starting point to support a following statement.

¹⁰This includes Psalms 103-107, 111, 118, 135-136, 145-150 for community psalms of praise, and some personal psalms of praise: 138 and 139. Actually there is no definite agreement about the classification among Old Testament scholars. See Claus Westermann, Handbook to the Old Testament, tr. Robert Boyd (Minneapolis: Augsburg, 1967), pp. 215-216. Cf. Bernard W. Anderson, Out of the Depths (Philadelphia: Westminster, 1970), pp. 169-177.

¹¹E. W. Bullinger, op. cit., p. 241.



*S₁, S₂, S₃ . . .
the first clause in
each verse.

**E - Epistrophe re-
iterative sentence

Also, because this reiterative sentence is repeated at regular intervals as well as in regular cycles, Dr. Bullinger gave it another name: Amobaeon, or Refrain Reiterative Sentence.¹²

In Psalm 115:9-11, the thrice-repeated line, "Trust in the Lord, He is their help and their shield (b^eṭah ḥa'adonai 'ezrām ūmāginnām ḥūm)", recurs in the last part of each sentence;¹³

O Israel! Trust in the Lord; He is their help and their shield.
O house of Aaron! Trust in the Lord; He is their help and their shield.
O you who fear the Lord! Trust in the Lord, He is their help and their shield!

¹²Ibid., p. 343.

¹³Actually "trust" in the first sentence is b^eṭah: Qal, impv., singular, masculine. The other two are bithū: Qal, impv, plural, masculine, because of the number of their subjects. All three are from bth. Some textual problems occur with the imperative mood and the change to third person plural, and they are difficult. Ancient Greek, Hier., Syr., took "perfects" instead of imperatives. But probably MT is right again here, because of more difficult reading. See Moses Bittenweiser, The Psalms (New York: KTAV, 1969), p. 826.

Although it is difficult to deal with the change from the second person to third person plural, it may be due to the fact that the psalm was performed antiphonally. The nature of the litany would be suited to this with the people responding to the priest who exhorts each and every one to trust in the Lord. Lastly, the priest responds to the people. Furthermore, the three-fold repetition of identical lines is appropriate to such a litany, and not to statements of fact.¹⁴

Psalm 118 is a psalm full of various styles of reiteration. There are at least three different repetitions recurring here at the end of each sentence.

"For His lovingkindness is everlasting (kî-|e'ôlam hasdô)" recurs at the end of the first four verses.

Give thanks to the Lord, For He is good;
 For His lovingkindness is everlasting.
 Oh let Israel say,
 For His lovingkindness is everlasting.
 Oh let the house of Aaron say,
 For His lovingkindness is everlasting.
 Oh let those who fear the Lord say,
 For His lovingkindness is everlasting.

"Israel," "the house of Aaron," and "those who fear the Lord," may also be found in Psalm 115:9-11 in the same order and followed by a reiterative sentence. Each of these three phrases represents a certain group with its own special significance. They are used in this format a total of four times in the entire book of Psalms.¹⁵

¹⁴A. A. Anderson, op. cit., p. 788. See also Charles A. Briggs and Emilie G. Briggs, op. cit., II, p. 395.

¹⁵The rest occur in 135:19-21 which contains "the house of Israel" instead of "Israel." Only in Psa. 118 is a Jussive mood used; the main verb "mr" with a meaningless particle "n." Artur Weiser says that "Israel" is the people of the covenant; "the house of Aaron" means the priesthood; and "those who fear God" indicates the proselytes of non-Israelite origin. See Artur Weiser, op. cit., p. 725.

In cultic worship it is possible for a singer (choir) to call for thanksgiving from the companies of the laity, the priests, and all assembled together. The latter type of reiterative sentence seems to receive frequent use as a response to this call, especially in hymns of praise. If this is the case, then "ki" will be more meaningfully understood as an asservative "yea" or "truly."¹⁶ This rendering turns the response into a refrain from the laity.

¹⁶There are five "ki" in this section, and different opinions have been discussed for their use here. It will not be as difficult to understand the first one as "causal-ki" (because, for). But how about the other four? Most translations take "causal-ki" for the first one. Dr. James Muilenburg says "similarly the summons to praise and singing is frequently followed by the causal ki." (See James Muilenburg, "The Linguistic and Rhetoric Usage of the Particle ki in the Old Testament," Hebrew Union College Annual, XXXII, 1961, p. 153). But if this is so, then at least two questions automatically arise: Why double "because" in verse 1? What will be the object of mr? The second that arises is whether or not "that" is a common conjunction. If so, the first one will be more difficult to accept. The rest seem to fit the content. But if we compare this with Psalm 136, it will not be difficult to see that this reiterative sentence should be understood as a response from the congregation in worship. Francis Brown said in the early Hebrew that the statement following mr is a direct quotation (See A Hebrew and English Lexicon of the Old Testament (Oxford: Clarendon, 1975), p. 471. Therefore, the following translation is suggested:

- *S: "Give thanks to the Lord, because He is good (or: because of his goodness)"
- **L: "Truly His lovingkindness is everlasting!"
- S: "O, let Israel say,"
- L: "Truly His lovingkindness is everlasting!"
- S: "O, let the house of Aaron say,"
- L: "Truly His lovingkindness is everlasting!"
- S: "O, let those who fear the Lord say,"
- L: "Truly His lovingkindness is everlasting!"

*Singer
 **Laity

In Psalm 118:10-12 ". . . in the name of the Lord I will surely cut them off (bišēm 'adonai kî 'amîlam)" recurs three times at the end of successive verses.¹⁷

All nations surrounded me;
 In the name of the Lord I will surely cut them off!
 They surrounded me, yes they surrounded me;
 In the name of the Lord I will surely cut them off!
 They surrounded me like bees; they were extinguished as a
 fire of thorns;
 In the name of the Lord I will surely cut them off!

In addition to the recurrence of the reiterative sentence three times here, the climax of three synonymous parallelisms at the beginning of each verse also brings force to the repetition.

In the same chapter, verses 15 and 16, "the right hand of the Lord does valiantly (y^emîn 'adonai 'ôśāh hāyil)" occurs at the end of each verse:

v. 15 -
 The sound of joyful shouting and salvation is in the tents
 of the righteous;
The right hand of the Lord does valiantly.
 v. 16 -
The right hand of the Lord is exalted;
The right hand of the Lord does valiantly.

Actually, there are two different types of reiteration here: 1) the reiterative sentence, "The right hand of the Lord does valiantly," which appears at the end of each verse; and 2) the reiterative phrase, "The right hand of the Lord" which recurs three times at the beginning of a clause. Therefore, as Albright points out, there is a tricolon here:

¹⁷kî here should definitely be understood as an emphatic particle: "surely." R. T. O'Callaghan points out that this kî is emphatic, forcing the verb to the end of the sentence. See his article, "Echoes of Canaanite Literature in the Psalms" (Vetus Testamentus, IV, 1954), p. 175. Dahood also agrees with him that when the emphasizing proclitic particle kî is used, it causes the postposition of the verb. See Mitchell Dahood, Psalms, Vol. 1, The Anchor Bible (Garden City, New York: Doubleday and Company, 1965), p. 301.

abc/abd/abc. We can be certain that such a tricolon will add much emphasis and significance to each sentence. Mowinckel suggests that this psalm is a processional psalm, which in all probability belonged to the New Year festival.¹⁸

Psalm 135:19-20: "Bless Yahweh (bār^ekû et-'adonai)" recurs successively at the end of four sentences:

O house of Israel, bless the Lord!
 O house of Aaron, bless the Lord!
 O house of Levi, bless the Lord!
 O you who revere the Lord, bless the Lord!

The special arrangement of the words here as well as the reiteration, "Bless the Lord," truly denotes the emphatic force of these sentences. The strict recurrence of the bicolon in every line, with the same number of syllables per colon, is a clear and obvious indication.¹⁹ This type of rhythmic structure was probably helpful for those singing in liturgical worship.

¹⁸ Actually, Albright also suggests that the third colon which is identical to the first is a fact which suggests its inorganic relation to the present context. See: W. F. Albright, "The Psalm of Habakkuk" Studies in Old Testament Prophecy (Edinburgh: T & T Clark, 1950), p. 7. But Sigmund Mowinckel does not agree with him. He says that when one has recognized Psalm 118 as a processional psalm, there is absolutely no reason to speak of the stanza's inorganic relation to the present context. See his book: Real and Apparent Tricola in Hebrew Poetry (Oslo: I Kommissjon Hos H. Aschehoug & Co., 1957), p. 35.

¹⁹ v. 19 bêt yisra'el bār^ekû 'et-'adonai
bêt 'aharôn bār^ekû 'et-'adonai
 v. 20 bêt hallēwî bār^ekû 'et-'adonai
irê 'adonai bār^ekû 'et-'adonai

Divisions in each verse have very clearly been established by the text itself. It is very easy to see that this is 2:2 word meter style. Each colon contains identical four syllables. See R. C. Culley, "Metrical Analysis of Classical Hebrew Poetry," Essays on the Ancient Semitic World, ed. J. W. Wevers and D. B. Redford (Toronto: Univ. of Toronto Press, 1970), p. 18. Several elements should be discussed in order to understand the author's motive in using such syntax:

Psalm 56:11 (10) "Whose word I praise ('ahallēl dāḇār) recurs twice successively in this verse:

In God (whose) word I praise (lit. I praise the word),
In the Lord (whose) word I praise.

The refrain is varied from verse 4 by the emphatic repetition of the clause. But dāḇār here, instead of d^eḇārô in verse 4, is used absolutely without either the article or the pronoun suffix.²⁰ The paralleled expression of Elohîm (God) in the first and Yahweh (Lord) in the second indicates that this psalm is one of the Elohimic Psalms.²¹

1) The author intends to use "the house of Israel" intentionally instead of "Israel" which is only used in singular form in Psalm 115:9. Actually, "Israel" occurs only once in plural form in the whole book of Psalms (Psa. 81:13). The other occurrences of "Israel" as subject are singular (See: 14:7; 50:7; 53:7; 68:9; 81:8; 105:23; 104: 1-2; 115:9; 118:2; 126:1; 129:1; 130:7; 131:3; 150:2). Also, there are only three occurrences of 'house of Israel' in the entire Psalms, but only here is it used in a vocative case as well as being the subject of the following verb. 'house of Israel' is frequently used in the plural form in other scriptures (See: Isa. 14:2; Jer. 2:26; 3:20; 9:26; 18:6, etc.). It is believed by the writer of this paper that the author intends to use 'house of Israel' in order to keep the plural form of the verb bar^ekû since the other three are in plural form.

2) The definite article 'h' for "lewi" indicates intentional usage by the author here. The occurrence of 'house of Levi' here is the only one (out of a total of five in the whole Old Testament--twice in Ex. 2:1; Num. 17:23; Zech. 12:13) with the definite article. BDB suggests it is a substantive collective expression with a sense of 'the family, tribe of Levi' (See BDB, p. 532). The reason for the author's use of it in this way is to keep the identical syllables in the colon.

²⁰Scholars have different opinions about this. Keil and Delitzsch take it as "absolutely is the word named; it is therefore the divine word, just like bar in Psa. 2:12, the Son absolutely, therefore the divine Son." (See C. F. Keil and F. Delitzsch, op. cit., II, p. 171). Perowne thinks that "probably because its meaning was sufficiently fixed and intelligible, especially as have occurred in the Psalms (namely Psa. 2:12." (See J. J. Stewart Perowne, op. cit., p. 449). Gunkel translates it as "In God will I praise with a word."

²¹C. F. Keil and F. Delitzsch, op. cit., II, p. 171.

3. Epanadiplotic Reiterative Sentence:

Here the reiteration is both the beginning and end of a sentence, verse or psalm. Ep-ana-diplosis, from επ (ep) "upon" + ανα "again" (ana) + διπλος (diplos) "doubling": a doubling again.

a) In an entire psalm

Psalm 8:1, 10: "O Lord, our Lord, how majestic is thy name in the earth ('adonai 'adōnēnâ māḏ- 'addîr šimkā b^ekōl-hā'ārez)." This type of reiteration occurs frequently in chiastic patterns of poetry. Some scholars suggest that in this psalm it might be a repetition of the chorus. But a pursuit of the question reveals that the psalm falls rather effortlessly into a full-orbed chiastic pattern.²³ The poetical structure may be outlined as follows:

- v. 1 A. Benediction
- vv. 2-3 B. God's rule
- v. 4 C. Man's meanness
- v. 5 C. Man's meanness
- vv. 6-8 B. Man's rule
- v. 9 A. Benediction

In Psalm 103:1, 22, "Bless the Lord, O my soul (bār^ekî nāp̄šî 'et-y^ehwāh)," is found at both the beginning and end. It serves as a self-exhortation to praise Yahweh and may also be an emphatic means of giving thanks to God for redemption.²⁴ Such a psalm, with an identical

²²E. W. Bullinger, op. cit., p. 245.

²³Robert L. Alden, "Chiastic Psalms (I): A Study in the Mechanics of Semitic Poetry in Psalms 1-50," Journal of the Evangelical Theological Society XVII (1974) 13. He also explains by saying, "In this instance v. 1 and 9 are pure, synonymous parallelism. Vv. 2-3 coupled with vv. 6-8 and v. 4 coupled with v. 5 are varieties of combination parallelism. In v. 4 and 5 man is the focus of attention and that would make these verses synonymous, but they are antithetical in that v. 4 speaks of man's insignificance and finitude while v. 5 declares his value in God's sight."

²⁴A. A. Anderson, op. cit., pp. 712-17. Psalm 103 is usually

beginning and ending sentence, is occasionally described as a cyclic composition in which the author returns to the same point (phrase or sentence) from whence he began. As Robert L. Alden suggests:²⁵

v. 1a	A. Bless the Lord, O my soul
vv. 1b-5	B. The God who meets all our needs
v. 6	C. The God who does right
v. 7	D. He reveals Himself to the children of Israel
v. 8-9	E. The external mercy of the Lord
v. 10	F. How God does not deal
vv. 11-14	G. Comparisons to God's excellencies
v. 15	G. Comparisons to man's frailties
v. 16	F. How God does not deal
v. 17a	E. The mercy of the Lord is eternal
v. 17b	D. His righteous to children's children
v. 18	C. Those who do His precepts
v. 19-22a	B. All that God rules should bless Him
v. 22b	A. Bless the Lord, O my soul.

Psalms 104 has a structure identical to that of the 103rd Psalm. The last sentences of v. 1 and v. 35 are the same as in Psalm 103, except for the addition of "praise the Lord (hal^elûwâh) in v. 35. Psalms 106, 113, and 135 all begin and end with "hal^elûwâh." Except for Psalm 113, Psalms 146-150 are the most obvious examples of this kind of chiastic structure. In actuality, "hal^elûwâh" occurs a total of 25 times in the entire Old Testament. Two of these occurrences are in the middle of a psalm (102:18; 135:3); two are at the beginning (111:1; 112:1); and five at the end (104:35; 105:45; 113:118; 116:19; 117:2). The remaining eight occurrences in the psalms are at the beginning and end of

defined as a Hymn in which the central theme is the work of God in redemption. This together with Psalm 104 are "the only two psalms which are thematic; that is, they devote themselves entirely to a single theme and work this out fully." See Pius Drijvers, The Psalms: Their Structure and Meaning (London: Burns and Oates, 1965), pp. 66-67.

²⁵Robert L. Alden, "Chiastic Psalms (III): A Study in the Mechanics of Semitic Poetry in Psalms 101-150," Journal of the Evangelical Theological Society XXI (1978), 200.

individual psalms (106, 113, 135, 146, 147, 148, 149, 150.)²⁶

b) In a verse or sentence

In Psalm 27:14, "wait for the Lord (qawwēh 'el-'adonai)" occurs both at the beginning and end of the verse. Several factors contribute to the emphasis in this verse. First, the Qal verb with piel form (qawwēh is piel, masculine, impv.) in itself indicates intensity. Second, the reiterative expression "wait for the Lord" has strengthened the ideas conveyed by the author.²⁷ This particular verse is the sole example of this type of reiteration. Psalm 122:7, 8 has a similar expression at the beginning of v. 7 and at the end of v. 8, but this is not an example of Epandiploitic reiteration.

4. Separated Reiterative Sentence:

A word, words, or verse stands between two reiterative sentences. Most of these occurrences are expressed by one word with a vocative sense.

Psalm 57:1, "Be gracious to me, O God, be gracious to me (hānnēnî 'elôhîm hānnēnî)."

In Hebrew there is no particular form for the vocative mood. Here, since both verbs are impv, singular masculine, 'elôhîm should be understood as vocative: "Oh, God!"

²⁶ Scroggie has a different point of view concerning the number of 'hal' luyāh' in the Psalms. See W. Graham Scroggie, Psalms (Old Tappan, NJ: Fleming H. Revell Company, 1965), p. 104.

²⁷ Different understandings among scholars about this verse exist:

1) H. J. Kraus regards this verse as a priestly oracle foretelling future happiness or a priestly oracle of hope promising deliverance which is said to have been 'attached' to the psalm. See: Artur Weiser, op. cit., p. 254, quoted from H. J. Kraus' commentary, Psalmen. 2) Artur Weiser says that "in this verse the poet, as it were, confronts his own self and arouses himself to courageous hope in God. (See Artur Weiser, op. cit., p. 254). 3) F. James believes that v. 14 is just a 'conversation' between the psalmist and his own soul. (See: F. James, Thirty Psalmists: Personalities of the Psalter (New York: Seabury, 1965), p. 148.

Psalm 57:7, "My heart is steadfast, O God, my heart is steadfast (nākôn libbî 'elôhîm nākôn libbî)."

In Psalm 67:3, 5: "Let the peoples praise thee, O God, let the peoples praise thee (yoduka 'ammim 'elohim yoduka 'ammim)," or "may the peoples praise thee." A separated reiteration occurs in both of the latter verses. In addition, v. 4 serves as a separation between the reiteration of v. 3 and the 5th verse. This double reiterated expression is indicative of excellent literary skill, and the resultant beauty of its poetry. Obviously, the strong emphasis upon a joyful cheering toward our mighty God has been well conveyed.

Psalm 67:6-7: "God blesses us, our own God, God blesses us (y^e bārkenû 'elôhîm 'elôhēynû y^e bārkenû)."²⁸ Even though this is part of two verses, it is arranged in a chiastic pattern. It begins and ends with the same word, "rs," but has a different meaning in each case:

- | | |
|-------|-------------------------------------|
| v. 6a | A. The earth has given its increase |
| v. 6b | B. God blesses us |
| | Our own God |
| v. 7a | B. God blesses us |
| v. 7b | A. The earth shall fear him. |

Psalm 77:16: "The waters saw thee, O God! the waters saw thee (rā'ûkā mayim 'elôhîm rā'ûkā mayim)."

Here the Red Sea and Jordan River, which are both mentioned in Psalm 114:3, are probably referred to. Verses 15-20 offer support for such identifications. But, this does not mean that "waters" means the Red Sea in the first instance and the Jordan River in the second occurrence. Emphasis upon God's

²⁸The Impf. of the y^e bārkenû could probably mean "May God bless us, since the same verbal form is used in v. 1a where it has a jussive meaning. C. F. Keil and F. Delitzsch suggest that "y^e bārkenû is repeated three times, in order that the whole may bear the impress of the blessing of the priest, which is threefold." (See: C. F. Keil and F. Delitzsch, op. cit., II, p. 239).

mighty authority over nature is of primary significance.

Psalm 93:3: "The floods have lifted up, O Lord!, the floods have lifted up (nās^e 'û n^e hārôt 'adonai nās^e 'û n^e hārôt).²⁹ The word 'floods' commonly signifies in the literal sense 'streams,' 'rivers,' and is occasionally used of the sea in poetic parallelism.²⁹ Although debates about the real significance of it are still occurring among Old Testament scholars, the reiterative expression here may serve to emphasize Yahweh's kingship and His mighty sovereignty.³⁰

Psalm 129:1-2: "Many times they have persecuted me from my youth up, let Israel now say, many times they have persecuted me from my youth up (rabbat š^e rārûni minn^e 'ûray yômār-nā' yisrā'el rabbat š^e rārûni minn^e 'ûray).³¹ It is easy to see why vv. 1 and 2 should not be separated. They should be together because what Israel wants to say is a reiteration of what has already been said. "Me (I)," indicating a corporate personality, means "Israel (including northern and southern kingdoms)." "They" probably refers to enemies in history from earlier times to the day of the psalmist.³¹

²⁹J. J. Stewart Perowne, op. cit., II, p. 183.

³⁰Some scholars (like A. A. Anderson, Othmar Keel, etc.) suggest that the psalmist is probably indebted to Canaanite religious literature for this imagery, especially to the 'battle for kingship' motif. He may have had in mind a similar conflict between Yahweh and the unruly 'waters' which originated between Baal and his enemy Judge Nahar in Ugaritic myth. (See A. A. Anderson, op. cit., II, p. 668). But N. C. Habel argues that there is no actual evidence that Yahweh had fought the 'sea for supremacy on earth,' and that this and similar word-pictures are 'a culturally relevant way of saying that Yahweh, not Baal, is king over all cosmic forces.' See N. C. Habel, Yahweh Versus Baal (New York: Bookman Associates, 1964), p. 66.

³¹First the Canaanites (Josh. 9:1, 2; Judges 4, 5); then the Philistines (I Sam. 4:31; II Sam. 5:19-25), and later the Arameans (i.e., Syrians. I Kings 20, II Kings 60, followed by the Assyrians II Kings 18:9f; 19).

There are several special characteristics worthy of our notice:

1) The word(s) or sentence(s) standing between this type of reiteration is (are) very frequently of a vocative nature: "Oh, God!" and "Oh, Lord" are the most frequent. 2) The reiterative structure, and its position, demonstrate the author's emphasis and the significance of the reiteration. The psalmist is trying to express his feelings, his faith, and his devotion. Therefore, a separated structure, separated by a vocative word, is the key to understanding this type of reiteration. 3) We should note at once the "stair-like parallelism" in these psalms. Most of them change the pf. into impf. (57:8; 77:16; 99:3; 129:1-2). The other occurrences change impf. into Impf. (67:6-7; or into pf. (57:1). Such stair-like repetition conveys their emphatic significance.³²

Kemper Fullerton has made a noticeable statement on this subject when dealing with the strophe in Hebrew poetry:

. . . the step-like progression is the wording of the thoughts, each line adding its own small increment to the thought till it becomes completely formulated, has always been recognized.³³

³²W. O. E. Oesterley, op. cit., pp. 357-58. Dr. Oesterley said that this perfect tense seems to suggest a single event which happened in the past. The following impf. seems to tell us that the result is still occurring. For example, in Psa. 77:16, "the waters saw (have seen) Thee" has happened before. They were troubled then and even today they still keep shaking. In 67:6-7, it changes "of (nāt nāh) to the reiterative "impf." then to "impf (yîr û)." The psalmist is saying "God, You have done something (nātnāh) before, may you continue doing something (y pārkēnû), and all the people of the earth will fear you. The cases we have discussed previously are of "up-stair-like parallelism." But the case in 57:1 is different. The reiteration of "Impf" is the result of the following: "pf verb (hāsāy āh)." Because my soul has taken refuge in you, therefore, be merciful to me." The author tries to persuade God that he has come to Him, how it is God's turn to show mercy to him. If we like, we could call it descending parallelism."

³³Kemper Fullerton, "The Strophe in Hebrew Poetry and Psalm 29," Journal of Biblical Literature, XLVIII (1929) 281.

4) Most of them appear in psalms of thanksgiving or petition. Only one (Psalm 93) occurs in a psalm of procession and enthronement.³⁴ This demonstrates the difference from reiterations appearing in hymns of praise. In the latter case, most are used out of necessity of worship or music. Without such reiterations, it would not be easy to catch the attention and the desire of the congregation to participate. But, in the former case, the reference is to the prayers of the people--petitions directed toward God. In other words, the former is somewhat "artificial," where the latter is more "natural, automatic, and emotional."

B. Number of Words, Syllables, and Meter

Before dealing with this subject, the use of "colon" in Hebrew poetry needs to be discussed. Originally, the word meant, "a section of a rhythmical period in Greek and Latin verse."³⁵ The meaning, "unity of a verse" in a poem, has been adopted into recent study of Hebrew poetry on the subject of meter.

Before discussing the meter, let us first mention the characteristics of the Hebrew sentence. The Hebrew sentence, like other Semitic sentences in general, is normally short in length and simple in construction. In addition, the principle of parallelism with an occasional reiteration has offered some clear means of "catching" the division of a verse. This understanding toward the study of Hebrew meter was laid as a basic foundation by Lowth nearly two centuries ago

³⁴Pius Drijvers, op. cit., p. 230. Dr. Drijvers suggests Psa. 57 and 77 in the Psalms of Petition; 67 and 129 in those of Thanksgiving.

³⁵William Morris, ed. The American Heritage Dictionary of the English Language (Boston: Houghton Mifflin Company, 1969), p. 262.

and has been universally accepted. In addition to his insistence concerning the principle of parallelism, he recognized that every line of Hebrew poetry was divided into at least two parts (i.e., two cola), in which the thought was parallel rather than continuous--the same thing is said, but in another way.³⁶

Concerning the meter of Hebrew poetry, in general, most scholars agree that Hebrew poets knew nothing of "rhyme" in our sense of the word; nor did they use meter as we are aware of it in various forms of English poetry. But, they did employ a clearly recognizable rhythm which was truly metrical since it was based on accented words; that is, on a measured beat of long and short syllables. Or, they employed a certain number of words in a line, or a colon, which was included in a line. No matter what principle some scholars have taken into their study on this subject, one thing about Hebrew poetry may be affirmed with safety: it is written in metrical form.³⁷

But how can we examine its meter? Perceptions of Old Testament poetry scholars have been very helpful to this Old Testament student. R. C. Culley, in his excellent article entitled, "Metrical Analysis of Classical Hebrew Poetry," said:

³⁶Robert Lowth, Lectures on the Sacred Poetry, G. Gregory, tr. (London: Ogles, Duncan and Cochran, 1816), pp. 68-70.

³⁷Monsignor Edward J. Kissane, in his book The Book of Psalms, opened his brief but substantial treatment of the "metrical structure of the Psalms" with these remarks: "To appreciate the general principles of Hebrew metrical structure, it is not necessary for the student to reach a definite conclusion on the details which are still a subject of controversy among scholars. There is a sufficient measure of agreement on the broad general principles to enable him to grasp the essentials, and the details which are still a matter of controversy have not an important bearing on the interpretation of the text." The Book of Psalms, I (Dublin: Browne and Nolan, Ltd., 1953), XXXC.

In order to count the syllables in lines and cola, it is necessary first of all to establish clearly these divisions in the text. For much of biblical poetry this is not particularly difficult, since the lines and the cola into which lines are frequently divided are 'parallelism.' Furthermore, the ends of lines generally coincide with a major break in the syntactic structure, such as clause boundary. Very often the break within the line which divides it into cola is also marked by clause boundary.³⁸

Th. H. Robinson also said in his article, "Some Principles of Hebrew Metrics":

. . . a metrical unit must always correspond to a sense unit
 Where words run closely together in thought, they must be closely connected in metre; where there is a break in the sense, there must be also a break in the metre.³⁹

This is the exact principle and definition which we are going to use in studying this subject here. In addition to such principles, a few other things also need to be clarified: 1) "hal^elûyāh" will not usually be considered part of a colon or an independent colon itself.⁴⁰ But we will still put it in the Epanadiploitic Reiterative Sentence category. 2) Naturally, titles will not be included with a colon or as an independent colon. 3) Some of these reiterative sentences cover their whole colon, or at least part of it. But since they function as independent units, we will count their total syllables separately from those of the other parts in the same colon:

1. Anaphoric Reiterative Sentence

Psa. 29:1-2

A (word)	abcd/abcf/abgh
B (syllable)	4:4/4:4/4:4

³⁸R. C. Culley, op. cit., p. 18.

³⁹Th. H. Robinson, "Some Principles of Hebrew Metrics" Zeitschrift für die Alttestamentliche Wissenschaft, N.S.XIII, 1936, p. 30.

⁴⁰Culley and other scholars do not do so when examining the syllables and colon. See R. C. Culley, op. cit., pp. 18-20. Actually concerning the method of counting syllables and meters, there is no absolute

Psa. 57:8	
A	ab/acd
B	2:3/2:6
Psa. 115:12-13	
A	abc/abd/aef
B	3:5/3:5/3:4
Psa. 118:6-7	
A	abcde/abcd ⁴¹
B	6:7/6:7
Psa. 103:20-22	
A	abc/abd/abe
B	5:3/5:4/5:4
Psa. 137:7	
A	a/ab
B	2/2:4
Psa. 148:1b-4a	
A	ab/ac/ad/aef/agh/aij
B	3:4/3:4/3:4/3:6/3:5/3:6
Psa. 150:1b-5b	
A	abc/ad/aef/agh/aij/akl/amn/aop/aqr
B	3:5/3:4/3:5/3:5/3:6/3:5/3:6/3:6/3:7

Chart

Words repeated in the sentence	1	2	3	4
Total recurrence of each case:	5	3	1	0
Total syllables of those repeated				
words in the reiterative sentence:	13	12	6	0
Average syllable for each word in				
each case:	2.6	2	2	0
Average syllable for a word:	2.21	(frequent range		
		2-3 syllables per word)		

agreement among scholars. Freedman has a different opinion from Culley. For Psa. 111, Culley counts 180 syllables, but Freedman only 169. It is quite possible for Freedman to omit some particles. Douglas Stuart agrees with Culley. See his book, Studies in Early Hebrew Meter (Missoula, MT: Scholars Press), 1976. In this study Culley's method is taken.

⁴¹'abc' is a colon, and repeated 'd' could not be counted as an independent sentence as in Psa. 137:7.

Summary

1. Anaphoric Reiterative Sentences tend to use fewer words than Epistrophic Reiterative Sentences. Comparatively speaking, four words in Psalm 118:8-9 is an extremely large number. 2) These psalmists tend to use words with short syllables. 3) They all appear in either psalms of praise, thanksgiving or petition.⁴² Such sentences are used to express hope, expectation, encouragement. Short sentences consisting of words with short syllables in this kind of reiterative sentence would, the writer of this paper believes, be tremendous aids to the readers or congregation in reading and hearing.⁴³ 4) Frequently, there will be progressive parallelism following these reiterations.

2. Epistrophic Reiterative Sentence

	A (word)	B (syllable)
Psa. 56:11	abc/dbc	4:5/2:5
Psa. 115:9-11		
v. 9	abc/def	3:2:2/2:4:1 (or 7)
v. 10	ghic/def	1:3:2:2/7
v. 11	jkic/def	2:2:2:2/7
Psa. 118:1-4		
v. 1	abc/def	2:2:2/1:3:2 (or 6)
v. 2	gh/def	3:3/6
v. 3	ij/def	4:4/6
v. 4	klm/def	4:2:2/6

⁴²Concerning the classification of the entire book of Psalms, no definite conclusion has been reached among OT scholars. But there is some general agreement for most psalms.

⁴³Comparing with the other, it is very easy for us to immediately realize that the average syllable for each word in a reiterative sentence and the total syllables for each sentence (when it is also a colon) are lesser than the regular word and sentence. Cf. David N. Freedman, Pottery, Poetry and Prophecy (Winona Lake, IN: Eisenbrauns, 1980), pp. 51-76.

Psa. 118:10-12	
v. 10 ab/cdef	3:4/2:2:1:3 (or 8)
v. 11 gh/cdef	3:4/8
v. 12 ijklm/cdef	3:3:3:2:2/8

Psa. 118:15-16	
v. 15bc ab/cdef	4:3/2:2:2:2 (or 8)
v. 16 cdg/cdef	2:2:3/8

Psa. 135:19-20	
v. 19a ab/cd	1:3/3:3 (or 6)
v. 19b ef/cd	1:3/6
v. 20a gh/cd	1:3/6
v. 20b ij/cd	2:2/6

Psa. 136:1-26		
v. 1	3:3	7:6
v. 2	3:3	9:6
v. 3	3:3	10:6
v. 4	4:3	12:6
v. 5	3:3	10:6
v. 6	3:3	10:6
v. 7	3:3	8:6
v. 8	3:3	10:6
v. 9	4:3	17:6
v. 10	3:3	10:6
v. 11	3:3	9:6
v. 12	4:3	12:6
v. 13	3:3	8:6
v. 14	3:3	10:6
v. 15	4:3	11:6
v. 16	3:3	8:6
v. 17	3:3	9:6
v. 18	3:3	10:6
v. 19	3:3	9:6
v. 20	3:3	8:6
v. 21	3:3	9:6
v. 22	3:3	9:6
v. 23	3:3	9:6
v. 24	2:3	9:6
v. 25	3:3	8:6
v. 26	3:3	8:6

Chart

Words repeated in the sentence:	1	2	3	4
Total recurrence of each case:	0	2	3	2
Total syllables of those repeated words in the reiterative sentence:	0	11	19	16
Average syllable for each word in each case:	0	2.75	2.11	2

Average syllable per word: 2.19 (frequent range:
2-3)

Summary

- 1) We come to the same conclusion here as in the discussion of the Anaphoric Reiterative Sentence; that is, the psalmists tend to utilize words which have short syllables.
- 2) Concerning the words in a sentence, there are a few more words per sentence than in the Anaphoric ones. This probably occurs because this type of reiterative sentence is used to end the whole line or to offer substantial explanations of previous sentences, and more words are required to accomplish this function.
- 3) They also appear in psalms of praise, petition and thanksgiving.
- 4) No particular style of meter is followed by the psalmists for these types of sentences, nor for Anaphora sentences.

3. Epanadiplotic Reiterative Sentence

Here we will only discuss words and their syllables, but we will discuss the case of "hal^elûyāh" in Psa. 106, 113, 135, and 146-150 together.

A	B
Psa. 8:1 and 10 ab/cde - ab/cde	2:4/3?2?5
Psa. 27:14 ⁴⁴ ab - ab	2:3
Psa. 103:1a and 22c abc - abc	3:2:3

⁴⁴ Admittedly there is some difference of opinion among scholars as to the exact number of syllables in a given line, or even word. Freedman has a detailed discussion on this subject. (See David N. Freedman, *Ibid.*, pp. 304-305.) Here we omit the "]" in v. 14c following the principle Freedman uses in his book. Culley has presented a different point of view on this subject.

Psa. 106, 113, 135, 146-150 (all have "hal^elûyāh" at their beginning.

a

4

Chart

Words repeated in the sentence:	1	2	3	4	5
Total recurrence of each case:	8	1	1	8	1
Total syllables of those repeated words in reiterative sentences:	32	5	8	0	16
Average syllable for each word in each case:	4	2.5	2.6	0	3.2
Average syllable per word:	3.39 (2.0, if excluding " <u>hal^elûyāh</u> ")				

Summary

1) Besides the special arrangement of "hal^elûyāh" in the psalms of praise (113, 135, 146-150), and the psalm of petition (106), the rest, comparatively speaking, are also short cola. The longest one contains only three words with ten syllables, while the shortest has two words with five syllables. 2) As has been previously discussed, the structure of a psalm with this type of reiteration is usually a chiasmic arrangement.

4. Separated Reiterative Sentence

A (word)	B (syllable)
Psa. 57:1	
a:b:a	3:3:3
Psa. 57:7	
abc/ab	2:2:3/2:2
Psa. 67:3,5	
abc/abd	3:2:3/3:2:2
Psa. 67:3-5	
abc/abd - abc/abd	3:2:3/3:2:2

Psa. 67:6b-7a abc/ab	5:3:4/5:3
Psa. 77:16 abc/abd	3:2:3/3:2:3
Psa. 93:3 abc/abd	3:3:2/3:3:2
Psa. 129:1-2 abc/de/abc/fg	2:4:4/3:3/2:4:4/1:4:1

Chart

Words repeated in the sentence:	1	2	3	4	5	6
Total recurrence of each case:	1	5	1	0	0	1
Total syllables of those repeated words in reiterative sentence:	3	28	10	0	0	15
Average syllable for each word in each case:	3	2.8	2.3	0	0	2.5
Average syllable per word:	2.8 (frequent range: 3)					

Summary

1) As we have previously mentioned, this type of reiterative sentence is usually repeated with an exclamation--in faith, petition, or even praise. And, between the two reiterative sentences is a word, phrase, or even a sentence. The stair-like parallelism is also very obvious in the abc/abd structure of sentences. 2) Very frequently two words are repeated in their own colon, then three are repeated. The six repeated words in Psalm 67:3-5 are extremely rare. In actuality, these repeated contain only four identical words, but speaking as a whole, v. 3 and v. 5 contain six repeated words. 3) Syllables in a word or colon are longer than the previous three types considered. Likewise, they are considered more common and regular in the Hebrew sentence.

If we put this all together, we can see how the psalmists used their words in expressing their ideas:

Chart

Words repeated in the sentence:	1	2	3	4	5	6
Total recurrence of each case:	14	11	6	2	1	1
Total syllables of those repeated words:	48	56	43	16	16	15
Total syllables for each word in each case:	3.43	2.54	2.39	2	3.2	2.5
Average syllable per word:	2.52					

Frequent range: Words - most frequently in one-word reiterative sentence.

- second most frequently in two-word reiterative sentence

- third most frequently in three-word reiterative sentence.

Syllables - 2-3 most frequent, beside the four syllables of "hal^elûyāh"

From this chart, we can summarize as follows: 1) The Hebrew psalmists use "hal^elûyāh" a lot to encourage their people to praise God. It recurs time and time again in psalms of praise. 2) Other than "hal^elûyāh," no one particular word has been used as frequently in expressing a reiterative sentence. Only two to three words could be considered second in frequency of occurrence. The only six-word reiterative sentence has just two cola, and each colon contains three words. Therefore, it can be said that the reiterative sentence has the tendency to be expressed with a short colon. 3) "Short syllables" tend to be one of the characteristics, although there are still words consisting of longer syllables. Particularly the numbers in Anaphoric (2:21) and Epistrophic reiteration are comparatively short. The remaining two (Epanadiploic: 2:9; Separated: 2:8) are not very high. Cornelius Houk, after his study of syllable-word structure analysis, concludes by saying:

Because of prefixal and suffixal elements, among other factors, biblical Hebrew seems to be a balance of 2 and 3 syllable words with 1 and 4-6 syllable words added in. Each author consciously, and consistently, shifts that balance.⁴⁵

The Reiterative Phrase

A "phrase" is a grouping of words in a sentence. It is a part of the sentence and is not the sentence itself. The two words (or three/four) which are connected together by Maqqeph are regarded as one in terms of tone and point. This will be further discussed in the next section, which is entitled, "The Reiterative Word." Therefore, according to the stated definition, it will not be possible to find many examples of the reiterative phrase.

Psalm 29:3, 4 (two occurrences, 5, 7, 8, 9--the phrase "The voice of the Lord" occurs seven times, commencing seven successive sentences;⁴⁶

The voice of the Lord is upon the water;
 The voice of the Lord is powerful,
 The voice of the Lord is majestic,
 The voice of the Lord breaks the cedars;
 The voice of the Lord hews out flames of fire;
 The voice of the Lord shakes the wilderness;
 The voice of the Lord makes the deer to calve . . .

⁴⁵Cornelius B. Houk, "Syllables and Psalms: A Statistical Linguistic Analysis," Journal of Society of the Old Testament, XIV, 59-60.

⁴⁶Two things need to be clarified concerning this section: 1) "qôl 'adonai" in this section recurs as a phrase in most cases except two--one in v. 4a and the other in v. 7a. These should be treated as a word because of maqqeph. Since the rest of the seven occurrences in this section are phrases, this writer puts these two in the same category. 2) Actually v. 6 stands between v. 5 and v. 7 without beginning with a reiterative phrase. But because the section from v. 5b--v. 6b is the one in which the psalmist explains the point of v. 5a, and also because three " " connect these three parallel cola, the writer treats this section as a whole just as the b cola in vv. 4, 8, and 9.

Dr. Artur Weiser suggests that these seven recurrences imitate by onomatopaeia the awful rumbling of the thunder claps.⁴⁷ This means of revealing God's might and glory will surely make an impression on the people.

Psalm 94:3 - "How long shall the wicked, O Lord, How long shall the wicked ('ad māṭay r^ešā'îm 'adonai 'ad māṭay rešā'îm)." This is a prayer addressed to God from one of His children and contains confusion, complaining, and expostulation. Just as in the case of the separated reiterative sentences, this reiteration emphasizes and exhibits a step-like idea.⁴⁸

Psalm 115:1 - "Not to us, O Lord, not to us (lo'lanu 'adonai)." It is to God's name that the glory should be given, and not to us. The repeated phrase here indicates a "definite negative" in the mind of the psalmist; as Anderson suggests, it is an emphatic protestation.⁴⁹

⁴⁷Artur Weiser, op. cit., pp. 262-263.

⁴⁸Moses Battenwiser omits the first "'ad māṭay r^ešā'îm" in the translation in his commentary, because he considers it dittography. But no ancient MSS support his idea. It is not difficult to understand why the psalmist would use this type of reiteration in his prayer, particularly when he (or the nation) had suffered a ruinous blow at the hand of a ruthless enemy. See his book, op. cit., pp. 636-639.

⁴⁹Oesterley said that the real point of the words with which this psalm abruptly begins comes out in the following second verse: Wherefore should the nations say, "Where, then, is their God?" From this it is evident that Israel had suffered a defeat, or was being oppressed by some Gentile foe who had scoffed at the idea that God could help His people. The author implicitly expresses his belief that God will deliver His people from their enemy. The whole action of deliverance will glorify the name of Yahweh. See A. A. Anderson, op. cit., II, p. 78. See also: W. O. E. Oesterley, op. cit., p. 473.

The Reiterative Word

A. The Anaphoric Reiterative Word

Psalm 13:2-3 - the reiterative phrase "Until when (or "How long," 'ad-'ānāh) recurs four times at the beginning of each sentence;⁵⁰

How long, O Lord?
How long wilt thou hide thy face from me?
How long shall I take counsel in my soul,
How long will my enemy be exalted over me?

These four occurrences speak of the lament coming from David's heart when near death (v. 4), and when surrounded and suffering attack from enemies. Suffering from temporary abandonment by God, David begins to harbor doubts about God's mercy and promises. The four-fold repetition of "How long" indicates his confusion to God.

Psalm 22:1 - "My God! My God! ('ēlī 'ēlī)" appears repeatedly at the beginning of this verse. Jesus adopted it as a prayer to God while being crucified. The cry of the "forsaken" spirit has been clearly exhibited through this reiteration.⁵¹

Psalm 41:2a, 3a - "The Lord ('adonai)" recurs once at the beginning of each verse. Actually, there is parallelism between verses 1-3:

v. 1 The Lord will deliver him (who considers the helpless)
in a day of trouble;
v. 2 The Lord will protect him, and keep him alive,
v. 3 The Lord will sustain him upon his sickbed,

The promise from our Lord has been strengthened by the repetition of

⁵⁰This type of formula is called "anacrusis," and is peculiar to Hebrew poetry, according to Klaus Koch. Such introductory formulas and terms of address are inserted without regard to parallelism. See: Klaus Koch, The Growth of the Biblical Tradition (New York: Charles Scribner's Sons, 1969), p. 95.

⁵¹Gordon suggested that this type of spirit had something to do with the suffering servant in the book of Isaiah. See: Alex R. Gordon, The Poets of the Old Testament (London: Hodder and Stoughton), p. 101.

"y^ehwāh"; the Lord himself is the one responsible to keep these merciful promises.

Psalm 56:4a-4b - "In God (bē'elôhîm)" recurs twice at the beginning of two successive cola: "In God (whose) word I praise, In God I shall put my trust." Although the meaning of "b^e" here is not very clear,⁵² "God" is the very object of our trust; and it is His word, not others, that we praise. The emphatic recurrence indicates this understanding.

Psalm 56:10a-11a - "In God" also occurs at the beginning of each verse: "In God (whose) word I praise In God I have put my trust." This particular recurrence is similar to that occurring in 4a-4b. But here, in contrast to 4a-4b, there is a colon separating the reiteration.

Psalm 122:8-9 - "For the sake of (l^ema'an)" appears at the beginning of each verse:

For the sake of my brother and my friends, I will now say,
'May peace be within you!
For the sake of the house of the Lord our God, I will seek
your good.

The emphatic recurrence here indicates the stronger inner motivation of the author, telling for whom he is doing these things, with a spirit of noble and unselfish patriotism.⁵³

⁵²"b^e" here probably means, as the NASV translation indicates, "in," particularly the second occurrence. International Critical Commentary translates it as "of Yahweh," because the author suggests the usage requires that we should use the rendering of "boast," not "praise." Therefore, he would say: "Of Yahweh I boast with a word of song." See Charles A. Briggs and Emilie G. Briggs, op. cit., II, p. 31.

⁵³J. J. Stewart Perowne, op. cit., p. 381.

Psalm 131:2c-2d - "K^egāmūl (like a weaned child)" recurs twice at the beginning of the last two cola:

Surely I have composed and quieted my soul;
Like a weaned child (rests) against his mother,
 My soul is like a weaned child within me!

The recurrence of "'im lō" brings out the author's emphasis upon the inner quietness.⁵⁴

B. The Epistrophic Reiterative Word

"Amen, amen ('āmēn (w^e)'āmēn)" recurs twice at the end of Psalm 41:14; 72:19; and 89:52. A very significant fact is that all of them appear at the end of one of the books of which Psalms is composed: Books I, II, and IV. The occurrence of a closing doxology with this recurrence of a climactic form brings the particular psalm, as well as the book in which it is found, up to a climactic atmosphere. Its recurrence could be described as either an exclamation or as a responsive formula with the meaning of "truly, surely."⁵⁵ It is not a pious "punctuation mark." With this affirmation, the worshipper could join in the blessing, oath-making, prayer, doxology, etc.; signifying that he is prepared to bear the full responsibility and possible consequences of his affirmation, or that he is in agreement with what has been said

⁵⁴"'im lō," with the apodosis beginning with the first reiterative word k^egāmūl, is not conditional, nor interrogative, as "if (halō)", but either an asseveration, "surely" (commonly used after words of swearing, but also without adjuration), or serving to introduce an opposition to what precedes. But even in this case (as in Gen. 24:38; Jer. 22:6; Ezek. 3:6), the force of the particles is rather that of emphatic assertion than of mere opposition. See the discussion in Perowne's commentary, *Ibid.*, p. 408.

⁵⁵This word is the acknowledgment of a word which is valid, and the validity of which is binding for the writer and then generally in this acknowledgment. Thus it means that which is sure and valid. See Heinrich Schlier, "ἀμην" Theological Dictionary of the New Testament, ed. G. Kittel. Tr. G. W. Bromiley, (Grand Rapids: Eerdmans, 1964), I, pp. 335-36.

or done. Anderson suggests that the recurrence of "amen" here is for the sake of emphasis, or to stress the solemnity of the situation.⁵⁶

C. The Epandiploitic Reiterative Word

Psalm 53:2 - "'elôhîm" occurs at the beginning and end of the verse. The object-maker, "'et" connected to the second "'elôhîm" does not make a difference. It is necessary to prevent it from being misunderstood as the subject of the verb "dores." The recurrence here functions as the other reiterations do; namely, it emphasizes "the Lord" as the one who looks down from heaven upon everyone and who sees (knows) who is seeking Him.

Psalm 56:1b-2a - "All day long (kôl-hayyôm)" occurs at the beginning of v. 2b, and then reoccurs at the end of v. 3a:

Be gracious, O God, for man has trampled upon me;
Fighting all day long he oppresses me.
My foes have trampled upon me all day long, for they are
many who fight proudly against me.

In actuality, vv. 1-2 are arranged in chiasmic form.⁵⁷ Therefore, the recurrences of "all day long" becomes the emphatic word indicating the time involved in the oppression "against me."

⁵⁶ A. A. Anderson, op. cit., I, pp. 326-27.

⁵⁷ Vv. 1-2 could be rendered according to MT's word order:
Favor me, O God

{ For snuffs me up man
 { all the day fighter oppresses me
 { panted for me my watchers all the day
 For many are fighting over me proudly.

The style is: { ab
 { cde
 { edc
 ba

one who fights," not "fighting in a sense of verb."

D. The Sentence-Middle Reiterative Word

Psalms 115:5-7b - "lō" occurs repeatedly six times in the middle of six successive cola:

They have mouths, but they cannot speak;
 They have eyes, but they cannot see;
 They have ears, but they cannot hear;
 They have noses, but they cannot smell;
 They have hands, but they cannot feel;
 They have feet, but they cannot walk.

The psalmist tries to indicate the deadly death of these idols by "three successive examples of complete parallelism."⁵⁸ The emphasis which is brought upon the following verse (v. 3: "Oh, Israel, trust in the Lord!") aids towards an understanding of monotheism.⁵⁹

Summary

At least two categories require discussion. First, concerning classification; second, concerning the significance of the preceding chart.

A. Classification

1. The textual problem in Psalm 24:9 indicates the fact that a few Hebrew manuscripts (MSS) and versions read "hinnās" instead of "us." If this reading were correct, then vv. 7 and 9 would be Separated Reiterative Sentences since v. 8 stands between them. But

⁵⁸The complete parallelism, in Gray's understanding, may be said to exist when every single term in one line is parallel to a term in the other; or when at least every term or group of terms in one line is paralleled by a corresponding term or group of terms in the other. Psa. 115-6-7b here is a typical example, according to Gray. See: George B. Gray, The Forms of Hebrew Poetry (New York: KTAV, 1972), p. 59; p. 83.

⁵⁹John Paterson, The Praise of Israel (New York: Charles Scribner's Sons, 1950), p. 156.

MT has a high probability of being correct.⁶⁰ Therefore, vv. 7 and 9 could be treated as Anaphora or Epistrophe Reiterative Sentences.

2. Psalm 27:14 is arranged chiastically:

{	Wait for the Lord;
	{ Be strong;
	{ And let your heart take courage,
	Yes, wait for the Lord.

Therefore, it is treated as "Epanadiplosis" instead of "Separated Reiteration." Psalm 57:8 is arranged as a parallelism and cannot be put into the category of "Separated Reiteration." It is "Anaphora Reiteration": "Awake, my glory! Awake, harp and lyre!" Psalm 129:1-2 is a typical example of "Separated Reiteration."

3. Psalm 137:7 - "Raze it, raze it to its very foundation."

The words "raze it" occur in the beginning of both clauses. Therefore, it is put in Anaphora. But in Psalm 115:14, "upon you (^ealēkem)" is Epanadiplosis, because the first occurrence is at the end of a sentence, while the second is at the beginning. This is different from the other examples which usually start at the beginning of the first sentence, then reoccur at the end of a second sentence.

4. Psalm 68:12 - "malkē s^ebā'ōt yiddōdūn yiddōdūn." In MT it is separated into two cola. Therefore, the literal translation should be: "Kings of armies, they flee! They flee!" But most translations read, "Kings of armies flee, they flee!" Here, I am taking the original form in MT and putting it in the category of Anaphora Reiterative Sentence.

⁶⁰"w^ehinnās^eū" is Niph., Impv. pl., m., and "ūs^eū" is Qal. Impv. pl. m. The former is passive, "be lifted up," and the latter is active, "to lift up." Stylistically, the fact that two different conjugations of hāsā' are employed in the same verse as well as in its paralleled v. 9 is noteworthy. See M. Dahood, op. cit., I, p. 152.

Grouping Psalm	Reiteration Classification	Sentence					Phrase					Word					Total	
		A*	Ep	Epa	S	M	A	Ep	Epa	S	M	A	Ep	Epa	S	M		
1**	8			1****													1	13
	29	1					1										2	
	113			1			1										1	
	135		1	1													2	
	136		1														1	
	146			1													1	
	147			1													1	
	148	1		1													2	
	150	1		1													2	
2	41											1	1				2	14
	92								1								1	
	103	2		1													3	
	118	3	3	1			1										8	
3	67				4												4	5
	129				1												1	
4	13											1					1	10
	22											1					1	
	27			1													1	
	56		1									2		1			4	
	57	1			2												3	
5	77	1			1												2	11
	89												1				1	
	106			1													1	
	115	1	2							1				1		1	6	
	137	1															1	
6	131											1					1	1
7	14											2					2	4
	53													1			1	
	94								1								1	
8	78											1					1	2
	122											1					1	
9	24	1	1***														2	9
	68	1		1			1										3	
	93				1												1	
	96	2															2	
	149			1													1	
10													1				1	1
Total		16	9	13	9		2	1		3		10	3	3		1	70	
		47					6					17						

*A: Anaphoric; Epi: Epistrophic; Epa: Epanadiploitic; S: Separated Reiteration; M: Like Sentence-Middle Reiteration.

**Grouping: According to Drujer's grouping The Psalms: Their Structure and Meaning, op. cit., p. 230, 1. Psalms of praise, 2. Private psalms of thanksgiving; 3. Communal psalms of thanksgiving; 4. Private psalms of petition; 5. Communal psalms of petition; 6. Psalms of trust; 7. Psalms about the righteous and the sinners; 8. Psalms of pilgrimage; 9. Psalms of procession and enthronement; 10. Psalms of royalty (or royal psalms).

***See summary of this chapter.

****All the numbers on this chart indicate the number of occurrences of reiteration in each classification.

B. The Chart

1. Frequent types of reiteration: the sentence, the word, and the phrase. The so-called "sentence" is sometimes only a verb. Only a few reiterations contain two cola. Most of them are just a colon. As has been said, a colon consisting of 2-3 words is a typical structure for a complete sentence in Hebrew.⁶¹ Often, sentences consisting of a single verb are in the imperative mood: "Praise Yahweh," "Raze it," etc.

2. Frequent classifications of reiteration: A (29); Epa (161); Epi (13); and S (12). If we omit the eight occurrences of "hal^elûyāh," then the order of which is second or third most frequent will be changed. Its function and significance will be discussed in the next chapter.

3. Frequent groupings for reiteration: Private Psalms of Thanksgiving (14), Psalms of Praise (13), Communal Psalms of Petition (11), Private Psalms of Petition (10), Psalms of Procession and Enthronement (9), Communal Psalms of Thanksgiving (5), and Psalms of the Righteous and the Sinners (4). It is quite evident that the strong emotions of suffering, being confused, praising, and offering thanksgiving are the major elements behind all the psalms.

4. Frequent types of reiteration in a psalm: 118 (8); 115 (6); 56 (4); 67 (4); 57 (3); 103 (3); 23 (3); 135 (2); 148 (2); 150 (2); 41 (2); and 24 (2).

⁶¹The detailed discussion in understanding of the Hebrew language can be found in Frances I. Anderson, The Sentence in Biblical Hebrew (Paris: Mouton, 1974), pp. 21-35.

5. Frequent levels of reiteration in a psalm. "Level" here means that the number of reiterations, when compiled together, appear like a stair. Usually, this refers to identical classifications, although sometimes two or three kinds are combined together. Psalm 118: 15-16 is an example of combined reiteration, and includes the Anaphoric reiterative phrase and Epistrophe reiterative sentence. However, its level will be counted separately.

Class. Level	A	Epi	Epa	S	M	Total
2 levels	19	8	16	12		55
3 levels	5	2				7
4 levels	1	2				3
6 levels	1				1	2
7 levels	1					1
9 levels	1					1
26 levels	1					1

Generally speaking, the range of frequent level is 2-3, and occasionally 4. Levels of 6, 7, 9, and even 26 (Psalm 136) are very rare.

We can summarize some characteristics about reiteration in this book of Hebrew poetry as follows: 1) The Hebrew psalmists do not have a great tendency to use reiteration; parallelism is more commonly used in their psalms. 2) When they do use reiteration to express their ideas and feelings, it tends to be at a lesser level. The psalms which have high levels are to be used for praising in worship. 3) Sentences (including those with only a verb) are used more frequently than phrases and words. Usually they are used to express the idea of

the psalmist in a colon, which is quite common in the Hebrew sentence.

4) Reiteration regularly occurs in a colon of Hebrew poetry, and often consists of 2-3 words. Occasionally more words are used in reiteration.

5) On the average, cola and words consist of short syllables. 6) The most frequent word reiterated is "lô' (not)". The most frequent sentences are: "kî l^eôlām hasdô" in Psalm 136, and "hal^elûyāh" found in psalms of praise.

Chapter 3

THE FUNCTION AND SIGNIFICANCE OF REITERATION

Literary works, as already mentioned above, are works of art. Refined literary skill is required to express the thoughts and feelings of the author, especially in the use of those "uncommon" expressions with unique functions. In poetry, reiteration could be said to be one of those unique characteristics. Naturally, it performs a special function in the poem. Through careful study the author finds there are at least five different major functions of reiteration contained in the Psalms. They are: emotional function, linguistic function, liturgical function, literary function and, finally, musical function. The terms emotional reiteration, linguistic reiteration, liturgical reiteration, literary reiteration and musical reiteration will be used. In this chapter the author will examine how each major function works differently.

When discussing "function" here, it means the direct effect on statements in the poem. It will not be difficult to see that reiteration does play a significant role in psalmic exegesis, theology and even chronology. Reiterative functions will be classified and discussed in the following.

The Nature and Function of Reiteration

A. Emotional Reiteration

No one can deny that man is a rational being. He can think, and he does so often. He reviews the past, analyzes the present, and

prepares for the future. He makes rationalistic assumptions; man is capable of thought activity. In addition, he makes realistic assumptions, because the world in which he lives has objective reality.¹ Naturally, the Hebrew psalmist is clearly a rational and realistic man. He considers the significance of God and the heavens, surveys the adversaries and youthful ranks of the defencers, as well as reflecting on the feebleness and nobility of man. He has "eyes" which the common man does not have. He sees through those things which come his way. Arthur Culler said that:

The Aryan word for poet signifies the MAKER, but in Semitic languages he is the SEER, the man of vision, the singer, the shepherd of words, the comparer, the bewailer, anything but the MAKER. The Hebrews did not think of the poet as the maker or creator,² but as the one who sees through the visible into the invisible.

Man is also an emotional creature. Emotion, a compound of "e" (out of)" and "movero (to move)," suggests being moved out of rest.

Leander Keyser classifies emotions as:

1. Sentiment - corresponding to sense perception;
2. Intuition - immediate perception of reality;
3. Psychical - connected with understanding.³

Therefore, man feels positively, negatively, or ambivalently toward a given stimulus, and the intensity of his emotion varies. This can be very clearly seen through the occurrence of the Hebrew words "heart (lēbāb)" and "kidney (kēlayot)" in the Psalms.⁴ When man composes

¹Morris A. Inch, Psychology in the Psalms (Waco, TX: Word Books, 1969), pp. 20-21.

²Arthur J. Culler, Creative Religious Literature (New York: MacMillan, 1930), p. 119.

³Leander Keyser, A Handbook of Christian Psychology (Burlington, VT: Lutheran Literary Board, 1928), pp. 128-131.

⁴lēbāb and its cognate words occur at least 135 times in the entire Book of Psalms. In its abstract meaning, "heart" became the richest biblical term for the totality of man's inner or immaterial nature--

literary works he uses literary expressions to manifest his inner feelings. Originally, literature was a symbol of humanity's boredom. Man's strong innermost feelings, composed of various intense emotions, needed to be expressed outwardly from within. Therefore, literary writing came into existence.

Obviously, in a psalmist's writing, intense emotional experiences will occur much more frequently than in ordinary life. This is due to the fact that while writing their poems, the poets are being stimulated and heated by a special inner emotion. Behind this emotion exists common emotion, which is brewed from inner feelings which are dependent on sensory organs. When the poets saw, heard, felt and realized things in their daily experiences, they utilized artistic expressions to make them known. Therefore, they wrote poems and other literary works. Sometimes, though, they still faced difficulty in transmitting their innermost feelings. Something they "obtained" through their inner feelings was far beyond their "words." Since this was so, they required their readers to empathize with them in order to understand their innermost feelings rather than the mere meaning of their words. But how could they make their readers empathize with their feelings in their poems? They had to give their readers a subtle but unique expression that would help them to empathize. Reiteration, whether words, phrases, or sentences, is a

including "personality," "mind," "emphatic person (as a whole)," and "the whole spectrum of emotion." Among them, the last is more frequent in Hebrew poetry. See detailed discussion in R. Harris, G. L. Archer, Jr., and B. K. Waltke, Theological Wordbook of the Old Testament, I (Chicago: Moody, 1980), pp. 466-67. Although occurring only five times in the Psalms, "kidney" equals "heart" in function. Cf. Psalms 7:9; 16:7; 26:2; 73:21; 139:13.

common expression used by poets to indicate their joy, anger, happiness, lamentation; or praise, hate, begging, desire, steadfastness, expectation, etc. Therefore, this type of reiteration has at least two different functions:

1. To express a strong and straightforward emotion: feelings from the innermost part. All types of feelings and emotions could be expressed in the form of reiteration. The psalmists' "area of sensation" could be reached through sympathizing with the "area of meaning" in reiteration.

a. Begging -

"Deliver me from bloodguiltiness, O God, God of salvation ('elōhîm 'elōhê t^ešû'âtî . . .)" (Psa. 51:14). The author, David, was asking God to forgive him and wipe out his bloodguiltiness. The repetitive use of the word 'elohim and its construct form 'elohe indicates his intense begging for God's pity and mercy.

b. Expecting and encouraging -

"Bless the Lord, O my soul; and all that is within me, bless His holy name. Bless the Lord, O my soul (bâr^ekî nāpsî 'et-'adonai . . . bâr^ekî nāpsî 'et-'adonai . . .)" (Psa. 103:1-2a). "O my soul, you should praise God, you should not stop doing so." Repetitive expressions here strengthen the inner expectation from the author's heart.

c. Strong, joyful devotion in faith -

"Oh, Lord! Surely I am your servant, I am your servant (kî-'anî 'abdekā 'anî 'abd^eka)" (Psa. 116:16). "It is the surrender of the innermost being of the whole man to God, evoked and sustained by the love for

one who himself has bestowed his own love upon him."⁵

d. Confident proclamation from within -

"Many times they have persecuted me from my youth up, Let Israel now say, 'Many times they have persecuted me from my youth up, Yet they have not prevailed against me (rabat s^erārunî minn^eurā . . . rabat s^erārunî minn^eurā . . .)'" (Psa. 129:1-2). This is a victorious shout toward the enemies of Israel. Although the persecution and oppression is so great, the God of Israel is still righteous. "he has cut in two the cords of the wicked (v. 4)." Therefore, they shout to their enemies in a victorious, satisfied and confident mood: "So many times . . . So many times . . ., but you never make it." Anderson agrees that this "repetition seems to be a forceful poetic device."⁶

e. Laughing at enemies with pride -

"Kings of enemies flee, they flee (yidōdūn yidōdūn)" (Psa. 68:13). From verse 7 to verse 12 in Psalm 68, the author is talking about God's almighty care for His people: the earth quaked, the heavens also dropped rain at the presence of God; and even the enemies of Israel flee because of God's powerful commandment. The triumphant exultation followed. They are happy that even their enemies flee and flee (or: yea, they should flee) in the presence of God; a victorious proud exultation from their innermost parts results: Our victorious God is with us!

⁵Artur Weiser, The Psalms, tr. by Herbert Hartwell (Philadelphia: Westminster, 1962), pp. 720-21.

⁶A. A. Anderson, Psalms (73-150) New Century Bible Commentary (Grand Rapids: Eerdmans, 1972), p. 872.

f. Appealing with fearful surprise -

"Not to us, Oh Yahwe ! Not to us (lō lānû 'adonai lō lānû, but to thy name give glory . . . (Psa. 115:1)." Apparently the content of this verse does not have much to do with the honour of Israel. Together with verse 2, it is evident that the Jews had suffered a defeat or were being oppressed by some Gentile foe who had scoffed at the idea that God could help His people. However, He really did help His people: "But our God is in the heavens; He does whatever He pleases (v. 3)." The Israelites had experienced with fearful surprise that God did according to His will with His people.

g. Asking with confusion -

"My God! My God! ('ēli 'ēli) Why hast thou forsaken me? Far from my deliverance are the words of my groaning. O my God, I cry day by day, but thou does not answer! (Psa. 22:1-2)." The reiteration here explicitly expresses a deep sign and strong sensation of being forsaken by the One in whom trust has been placed: "You are not just the God in the heavens, you are my God! But why do you not answer my prayer? Why do you not listen to my groaning?"

The four successive recurrences of the reiteration "How long (Psa. 13:1-2)" also indicate the psalmist's strong feelings of confusion concerning God's action toward him.

h. Shouting with hate within -

"Raze it! Raze it! ('ārû 'ārû) to its very foundation (Psa. 137:7)" implies the hatred of Israel toward her enemy. The psalmist remembers what was said and is now reminding God of the same words (see v. 7). This reiteration not only throws light upon the feelings of Israel's enemy when originally making the statement, but also quite clearly

exhibits the emotional response of the Hebrew psalmist himself. This is an excellent example of a rare two-fold function of a reiteration.

Very frequently, reiterations with this function appear in lyric and lamentative poetry; private or communal psalms of petition.⁷ Man, under dangerous or oppressed circumstances, will naturally and spontaneously utter such types of reiteration. Some of the characteristics of such reiteration are very obvious and helpful in stimulating the readers' sympathy: a) Most of the time the "immediate reiteration" is the typical form used. The continuity without a break strengthens the force. But this is not the absolute principle. b) A "long vowel" is frequently seen in the last syllable of the reiteration. Often, it translates the emotional vibrations of the poet to the reader by means of sound, when uttered, and by mental images.⁸ The intonation in the reiteration should be upward in accordance with the word used. For example, "ēli ēli (My God! My God!)" indicates an "upward movement" in the underlying emotions, as well as when read.

2. To fully exhibit the expression of repetitive calling.

"Calling" is the key word here. The reiteration offers strength and support in calling people's attention, or in calling them to work. Through such calling, people will be stimulated to do what is expected of them--an emotional response will be stirred and will result in their obedience. The recurrence of "hal^elūyāh" or "hal^elūhū" in the psalms of praise is an obvious example of the calling function. The imperative mood, as one of

⁷Hester called them "emotional verses of song-like form." See H. I. Hester, The Heart of Hebrew Poetry (Liberty, MO: Quality, 1962), p. 300.

⁸Anne Hamilton, op. cit., pp. 238-39.

the characteristics of such calling, is quite frequently used in this type of reiteration.

Some other examples can be seen in the following scriptures;

a. Encouraging call to dedication -

"Ascribe to the Lord, O sons of the mighty, ascribe to the Lord glory and strength, ascribe to the Lord the glory due to His name (hābû la'adonai . . . hābû la'adonai . . . hābû la'adonai . . .)" (Psa. 29:1-2).

These three repetitions indicate David's passionate calling to his people to dedicate glory and strength to God the Lord.

b. Joyful, calling for attention -

"Hope in Jehovah, be strong and He will strengthen your heart. Yea, hope in Jehovah (qawwēh 'el-'adonai . . . w^eqawwēh 'el-'adonai") Psa. 27:14.

In verses 12 and 13, the author seems to have experienced a lot of pressure from his enemies, false witnesses, and breathers of violence; but "unless I have believed that I would see the goodness of the Lord" indicates his victorious experience in God. A joyful feeling from his innermost parts cries out and encourages people: "Hope in Jehovah (or: Wait for the Lord) yea, Hope in Jehovah." Just as one who has found gold in a mountain or stream, the poet shouts out with a joyful, joyful voice.

There are many additional emotional stimuli behind the reiterations used by different authors. By examining those texts quoted above, it will not be difficult for us to realize the fact that all "immediate reiterations" and some "separated reiterations" have been used to express strong emotional inner feeling. C. H. Holman has made an excellent statement concerning this: "Repetition as a stylistic and poetic device gives pleasure by arousing, by satisfying, or by producing surprise by failing

to satisfy a sense of expectancy. . . . It appears to be an inescapable element of poetry."⁹

B. Linguistic Reiteration

Reiteration in our language not only comes from strong inner feelings, but is also original in nature. Usually, when writing, an author has to regulate and organize his works. When speaking, though, one sometimes repeats words or sentences out of habit. This is true especially when one wants to attract the attention of others, or when one is afraid he or she has not been clearly heard. Thus, in our practical daily conversation, we use reiterative expressions not for expressing innermost sentiment, but out of a need to make our words clear. Naturally, this type of reiteration functions as a key to understanding the significance of the linguistic element. Although the psalms were verbalized as discussed above, they are nevertheless in written form with a good organizational framework. Therefore, examples of the linguistic reiteration are not easily found. There are several different types of reiteration associated with the different linguistic functions:

1. "To reinforce the mood of the words" is the major function of this type of reiteration.

There are at least two different styles of this linguistic reiteration which perform this function:

- a. "a:ab" style -

"a" here is usually only one word, phrase, or sentence; and "ab" is a longer phrase or sentence which includes the reiterative "a" portion and

⁹C. Hugh Holman, A Handbook to Literature (Indianapolis, IN: Bobbs Merrill, 1981), 4th edition, p. 376.

directly follows the first occurrence of "a." There seems to be a brief pause between the two "a"s. In translation, we could place a caesura sign ", " between them. For example, in Psalm 51:14, David says, "God, God of my salvation ('ēlōhîm 'ēlōhê t^ešûatî)." This not only expresses his deep sentiment toward his God, but also indicates the emphasis upon "God 'ēlōhîm)," the mighty God. Another example occurs in Psalm 116:16:

I am your servant

2

I am your servant

a

son of your handmaid

b

Emphasis is placed upon "I am your servant." Thus, the emphasis is placed on "a," and the "b" portion concludes the significance of the expression.

b. implicit reiteration

Implicit reiteration means that reiteration is expressed without reiterative words; although the significance of and emphasis on the expression is still very clear. Such an occurrence usually includes an independent personal pronoun together with its verb. The verb itself indicates person, number, and gender. The whole emphasis is laid on the subject indicated by the independent personal pronoun.¹⁰ Essentially this is reiteration. For example: "Today I have begotten thee ('anî hayyôm y^elîdtîkâ)" (Psa. 2:7). "anî" is the independent personal pronoun for the first person singular "I," and the verb y^elîdtîkâ is the

¹⁰The independent principal form of the personal pronoun serves almost exclusively to emphasize the nominative subject. See E. Kautzsch, ed., Gesenius' Hebrew Grammar, tr. by A. E. Cowley (Oxford: Oxford University Press, 1910), p. 103; also, Ronald J. Williams, Hebrew Syntax: An Outline (Toronto: Univ. of Toronto Press, 1980), p. 22.

verb yld with the first personal singular subject.¹¹ The repetitive "i" here indicates the emphatic pronoun is the key to understanding the whole sentence. I (not the others) today have begotten you. The same significance can be seen in Psalm 23:4: "Your rod and your staff comfort me (hēmmāh y^enahmuni)." ¹² The emphatic pronoun hēmmāh is the key of the whole sentence.

One of the characteristics of poetry is its tendency to use fewer, but more refined, words. This is why writing poetry is more difficult than writing prose. For this reason, the independent personal pronouns are not actually necessary. However, since they are used, they must hold important emphasis in the significance of the sentence. Their use can be a stepping stone to enter the author's frame of mind.

In addition to these two major styles, other examples can be seen which obviously have this emphatic function. The Separated Reiteration is one of an obvious linguistic nature. Occasionally, there is a word, sentence or verse standing between the two reiterations, but this does not present a negative influence upon its function.

Psa. 115:1 - "Not to us, Oh, Lord! Not to us, but to thy name give glory!" The whole sentence with its complete meaning should continue to the end, "glory," and stop there. But the reiteration reinforces the meaning, significance and entire mood. In the Hebrew text the verse should be read with this intonation: 1-2-1 (i.e., down-up-down),

¹¹ y^elīdtika: Qal, pf, 1st, sg, from yld, "to bear."

¹² "hēmmāh" is the independent personal pronoun for the third person masculine plural. And y^enahmuni: Piel, is the imperfect third person plural masculine from nhm, to comfort.

"lô lānû 'adonai lô lānû . . ." The psalmist does not intend to put emphasis upon "but to Thy name give glory," but rather to focus the whole emphasis on "not to us," because God himself, not man, is the only Creator.

In Psa. 115:5-7, the six successive "w^olô" also impress the reader with strong emphasis.

To increase the staccato effect in our daily conversation, when we wish to express something using reiteration, a necessary staccato is applied between the reiterative words. Since staccato is composed of abrupt, distinct, emphatic parts or sounds,¹³ this type of reiteration will truly strengthen emphasis by increasing the staccato effect. For example, when reading Psa. 68:13 (see discussion at end of previous chapter), you should apply "staccato" between the two reiterations of "yiddōdûn." Psa. 22:1 and 137:7 are also good examples. When we hear the two different styles of a:ab and a:b:a (b is a vocative word), there is a difference. a:ab style impresses us with a more anxious and urgent feeling.

In all ancient cults, song, music and dance played an important role in the temple or palace. In ancient China, there was a poetry book called Shu-Jing (The Book of Odes) compiled and edited by Confucius. The major use of this book was to sing with musical dance in ceremonies of the religious temple or palace. There can be no doubt that this was also done in the psalms. They contain a number of allusions to singing. For example, there is substantial scriptural evidence relating to a man,

¹³William Morris, op. cit., p. 254.

Asaph, and the music associated with his name. He himself was a contemporary of David and was appointed by him as one of the three official court musicians. After the ark was brought to Jerusalem, Asaph conducted the music performed in the tent of the ark with cymbals. His four sons were present, and he continued his ministry in the temple as a music conductor. There are twelve psalms associated with his name. We can imagine that he wrote those psalms for the chorus to sing in temple worship.¹⁴ There is also internal evidence that the psalms were used for singing in the temple religious worship. The word 'song (or singing)' and 'to sing (śîr),' occur at least 38 times in the psalms. A related word, 'to sing praise (zāmar)' occurs 43 times. Some descriptive titles are also rendered to music, although various opinions regarding those titles are still being debated.¹⁵ S. Mowinckel made a very good statement concerning the above:

. . . a song is quite a common feature of the cult. This springs from a universal psychological law. The frequently repeated invocation of the deity, which belongs to the older religions and cults, grows of itself into a rhythmical call, a short invocational song with some kind of melody, be it ever so simple. When a human being is 'moved' by the 'holy' he cries aloud. The cry grows into ecstatic song, a primitive hymn of praise. Hymns belong to the oldest cultic utterance everywhere.¹⁶

But in order to manifest the characteristics of a hymn, the singing would require repetition with reiterative melody, growing into entreaty. "The same prayer and praise is repeated again and again; and the emotional

¹⁴All are from the Old Testament: I Chr. 6:39; 15; 16-19; 25:1-6; II Chr. 5:12.

¹⁵Sigmund Mowinckel, The Psalms in Israel's Worship, tr. by D. R. Ap Thomas (Nashville: Abingdon, 1962), I, p. 8.

¹⁶Ibid., p. 8.

crescendo and decrescendo between despair and confidence, with exhalation and inhalation, create a rhythm and a rising and falling tune, how simple," said Mowinckel.¹⁷

From the above discussion, we can see some obvious functions of this type of reiteration in worship.

1. To secure the integration of the entire worship process by the involvement of several reiterative voice. In ancient Hebrew, as with other ancient languages, many poems, hymns, and psalms were sung or recited antiphonally. This means that two, three, or more voices took alternate parts in the recital or chant.¹⁸ This proves, to the writer at least, that the congregation's participation was important to the full manifestation or wholeness of the poem. To the liturgical worship in ancient Israel, as to Christian services today, this is very significant.

Psa. 136, known as a "Great Hallel" in the Talmud and other Rabbinical writings,¹⁹ is a special but very typical example of this function. It has long been recognized as a liturgical composition in which

¹⁷Ibid., p. 8.

¹⁸There are at least four different methods, according to A. F. Kirkpatrick's suggestion, of singing the psalms used in ancient Israel: 1) Sometimes the psalms were sung throughout by the choir or congregation. This was called "cantus directatneus," and was the simplest form of singing with little more than monotone. 2) Sometimes this was sung by a single voice, usually in a very elaborate fashion, and was called "cantus tractus." As for the third and fourth methods, Dr. Kirkpatrick presents a clear distinction between "cantus responsorius, the presenter and the choir or the congregation taking their parts alternately," and "cantus antiphonalis, the two sides of the choir taking it up alternately." A. F. Kirkpatrick, ed., The Book of Psalms, The Cambridge Bible for Schools and Colleges (London: Cambridge Univ. Press, 1905), p. cii.

¹⁹Lewis H. Dembitz, "Hallel" The Jewish Encyclopedia (1904), VI, p. 176.

two voices took alternate parts: the priest and the choir; the singer and the congregation; or the priestly choir and the congregational choir; the one singing the first half of the verse, the other responding, "For His lovingkindness is everlasting."²⁰ Mowinckel and many other Old Testament scholars agree with this conclusion.

Another example is Psa. 24. It consists of three sections, each of which is clearly separated from the others by its different style and subject matter. The first section, including verses 1 and 2, speaks about God's dominion over the land; verses 3-6 are a new paragraph prior to the entry of those who visit the temple.²¹ The third section follows with reiterative motivation:

vv. 7-9	Lift up your heads, O gates, and be lifted up, O ancient doors! that the King of glory may come in.
vv. 8-10a	Who is the King of glory? The Lord, strong and mighty, The Lord, mighty in battle!

Only verse 10b and c, which conclude the psalm, is different from that of verse 8.

Actually, it seems quite evident that the psalm was intended to be sung in antiphonal measure, voice answering voice, and chorus to chorus.²² Some scholars suggest that the whole congregation, as they wind in festal procession up the sacred hill, sing (vv. 1-2) on the way

²⁰Israel W. Slotki, "The Stichometry and Text of the Great Hallel," Journal of

²¹Artur Weiser, op. cit., p. 232.

²²Dr. Slotki supposes that this psalm was no doubt to be recited by more than one voice, as many scholars suggest. But "how many voices involved" and "how they were involved" are still in debate. See Israel W. Slotki, "Antiphony in Ancient Hebrew Poetry," Jewish Quarterly of Religion, XXVI, (19), 203-213. See also Hans-Joachim Kraus, Worship in Israel (Oxford: Basil Blackwell, 1964), p. 212.

to the Temple (vv. 3-6) before the gate, with vv. 7-10 when the procession marches through the gates serving as the climax of the whole Psalm.²³ As Stewart Perowne supposes, "And whilst the rest of the vase assembly, as it still ascends, bursts forth with the magnificent choral hymns."²⁴

Psa. 115 may also have been sung antiphonally, although the "precise manner" in which the psalms were intended to be sung "cannot be determined with certainty."¹⁵ Psa. 118, according to Kirkpatrick's opinion, was intended to be sung by "choir answering choir" and doubtless it was sung antiphonally.²⁶ Reiteration is a helpful technique in antiphonal singing of the psalms. B. Duhm suggests that "parallelism in stricter (including reiteration) or looser form may be due to the earliest improvised verses having originated in responsive song amongst the women, the choir taking up, modifying, supplementing the thoughts expressed by the leader."²⁷ A. F. Kirkpatrick agrees with him by saying that parallelism "was specially adapted to the primitive method of antiphonal chanting."²⁸ This does not mean that reiteration in the liturgical psalms is the only thing that functions in this way. There are some psalms which do not contain any reiteration (particularly reiterative sentences or phrases) which were sung antiphonally or responsively. Psa. 28, 29, 91, 121 and others are suggested to be in this category.

²³John Pedersen, Israel: Its Life and Culture, III-IV (London: Oxford Univ. Press, 1940), pp. 437-38.

²⁴J. J. Stewart Perowne, The Book of Psalms (Grand Rapids: Zondervan, 1976), p. 254.

²⁵A. F. Kirkpatrick, op. cit., pp. 683, 736. ²⁶Ibid., p. c.

²⁷B. Duhm, "Poetical Literature," Encyclopedia Biblica, III 8, Col. 3802.

²⁸A. F. Kirkpatrick, op. cit., p. lxi.

2. To center the main thought being presented during the liturgical worship. Psa. 150 is regarded as the final doxology for the entire book of Psalms, a veritable paean of praise, most appropriate for the closing psalm of the psalter. The twelve recurrences of the word "hal^elû" (including nine reiterations of "hal^elûhû", two of "hal^elûyāh" and one "hal^elû"), whose arrangement is most likely intentional by the poet, become the key emphatic thought. Naturally, when sung in liturgical worship, such reiterations become the center of thought for the whole congregation.²⁹

D. Literary Reiteration

Although most of the poems in the book of Psalms are related to Israelite religious liturgy, they are excellent literary works as well. We see this in a noble and impassioned interpretation of nature and life, uttered in language of beauty and sublimity, touched with the vivid colors of human personality, and embodied in forms of enduring literary art.³⁰ This is a result of the full devotion and emotion, as well as the ideological inclination of the Hebrew people. Therefore, when writing poems, their poets often did not adhere to old rules and typical structures. Instead, their thoughts and innermost perceptions flowed into their language. These poets very often used different words and terms to transmit metaphoric feelings. Or, in contrast to the above,

²⁹This is probably a general congregational hymn, and "it might be sung on many occasions, but would be particularly appropriate for great hours of the festal year, when the Temple courts would be thronged with worshippers and the worship would be the richest and most inspiring," suggests Elmer E. Leslie. See: Elmer A. Leslie, op. cit., p. 29.

³⁰Henry van Dyke, The Poetry of the Psalms (New York: Thomas Y. Crowell, 1900), pp. 5-6.

they used various synonymous words and terms to convey parallel thoughts. In other words, psalms can be found in the psalter which express the gamut of human emotions. Some ring with the exuberant thrill of praise, others reverberate with the throes of human desperation. The heights and the depths of human life resound through their poetry.³¹ Prof. Gordon makes an excellent statement about poetic literature in the psalms:

We have extensive psalm literature in Egyptian and cuneiform. The Homeric hymns in praise of various gods are to be compared too. Not only the Greek but also the Egyptian and Mesopotamian compositions are often of a high order. But no psalm literature, ancient or modern, rivals the collection of one hundred and fifty psalms in the Psalter. This is an example of how a peak can be reached, never to be attained again. I am not implying that the same can be said for all branches of biblical literature. Epic reached its height in Homer, not in Scripture; and while many epics have been written since Iliad and Odyssey, they always fall short of the Homeric standard. Similarly, various psalms have been written since the Psalter; and new ones are still being composed, but they invariably fall short of the Psalms of David.³²

When we study reiteration in the Book of Psalms, it is not difficult for us to realize the skillful literary technique of the psalmists. For example, the reiterative rhyme in Psalm 12:3: b^elēb wālēb (and a double heart). Actually it is two "lēb (heart)" with a preposition and conjunction. Therefore, it literally means: "with a heart and a heart," implying diversity.³³ In the entire Old Testament,

³¹John H. Hayes, Understanding the Psalms (Valley Forge, PA: Judson, 1976), p. 5.

³²Cyrus H. Gordon, New Horizons in Old Testament Literature (Ventnor, NJ: Ventnor Pub., 1960), p. 31.

³³The expression 'with heart and heart' resembles that in Deut. 25:13, "You shall not have in your bag two kinds of weights (i.e., 'a stone and a stone'), a large and a small." The author is obviously thinking about false weights. The accurate weight is called "perfect" (Deut. 25:15). The same expression occurs in I Chr. 12:33 (without a heart and a heart) and its parallelism with "perfect" (sales) in I Chr. 12:38. It means no falsehood in their heart. Hence here in Psalm 12:3

this expression 'a heart and a heart' (see note 33) occurs only two times. In this verse the author seems to use the reiterative rhyme to indicate emphatic significance. It was not necessary for him to use this expression, since there are other words that could have been used to denote the same meaning.³⁴ It is very possible that the author tried to catch his readers' attention through the use of this reiteration.

Another interesting illustration is Psalm 116. The author uses "hireq-yod" frequently with the same vowel formation, particularly from verses 6-8:

šōmēr p^e t̄āyis 'adonai dallātī w^elī y^ehōšīa' šūbī nāp̄sī limnūhay^e kī
kī 'adonai gāmal 'alay kī kī ḥillastā nāp̄sī mimmāw t̄ 'et-ēnī
min-dimāh 'et-rāglī middehī

Twelve almost successive uses of "hireq-yod" give the impression that the author makes use of this reiterative rhyme intentionally. There are at least two reasons which substantiate this:

1. The final "-yeki" is used to indicate the pronominal suffix of second person, singular, feminine, which is different from the usual "K." The former unusual usage is thought to represent an earlier stage

the same conclusion can be made: a man 'with a heart and a heart' is one who is motivated by falsehood, and not one who is always of two minds! The immediate contact also indicates the same significance. See A. A. Anderson, op. cit., p. 125.

³⁴See Isaiah 44:20; Jeremiah 17:9. Also, see the discussion in William Wilson, Wilson's Old Testament Word Studies (McLean, VA: Macdonald), pp. 110-11.

in the history of the word,³⁵ and poets have tended to use it in their poems.³⁶

2. Asservative ki in the beginning of verse 8 and the pausal form middehi at the end indicate the author's emphasis on his experience with the Lord.³⁷ This oath plays an important role in reaffirming what the author has said in previous verses (vv. 1-7) during a direct conversation between "he" and "God"; Yea (Truly or Indeed)! You (God) have rescued my soul from death; my eye from tears; my foot from stumbling. In addition to this grammatical analysis as an indicator of the author's strong feelings, the almost successive "final-yod (i.e., my -)" also presents the psalmist's experience between himself and God. Just as the poet, Alexander Pope, has said, "The sound must seem an echo to the sense."³⁸

The alphabetical acrostic psalms are also the result of great literary skill. There is a total of eight psalms of this type in the Book of Psalms: 9, 25, 34, 37, 111, 112, 119, and 145. Among them, 119 is the most important and famous example. It contains a total of 176

³⁵ A. B. Davidson, An Introductory Hebrew Grammar, 24th ed., New York: Charles Scribner's Sons, 1932), p. 69. Also, Benjamin Davidson, The Analytical Hebrew and Chaldee Lexicon (Grand Rapids: Zondervan, 1970), p. 13. However, W. Gesenius thinks that the greatest part of these unusual forms in MT are probably only a result of scribal errors. See W. Gesenius, op. cit., p. 258.

³⁶ Same expression used in Psalm 103:3, 4, 5.

³⁷ Albright, Dahood and Muilenburg, relying heavily on the apparent Ugaritic parallel, think that "asservative - ki" is far commoner in Hebrew than generally supposed. They attempt to enlarge the list considerably. See: Takamitsu Muraoka, "Emphasis in Biblical Hebrew" (Ph.D. Dissertation, Hebrew Univ. of Jerusalem, 1969), pp. 126-7.

³⁸ Cited by Elizabeth Drew, Poetry: A Modern Guide to Its Understanding and Enjoyment (New York: Dell, 1959), p. 35.

verses, in sets of eight verses, with the first word of each verse in the set beginning with the same Hebrew letter. Therefore, the first word of each verse within the same group is pronounced very much alike (except (x) and (y). For example, from vv. 9-16:

v. 9 bāmneh . . .
 v. 10 bēkōl . . .
 v. 11 bēlibbī . . .
 v. 12 barūk . . .
 v. 13 bīspāy . . .
 v. 14 bēderek . . .
 v. 15 bēpiqqudeykā . . .
 v. 16 bēhuqqōteykā . . .

The first word begins with dagesh lene, as do the other seven.³⁹ It is very difficult to utilize this device without affecting its literary significance, unless the author is a master of such literary techniques. In addition, there is uniformity almost to the last syllable. When reading these verses, one expects to be able to hear the rhythm.

Another beautiful literary style and skill which will be addressed is chiasmus, sometimes called "alteration or introverted parallelism."⁴⁰ It is not limited to nouns and verbs, but parallels identical pronominal suffixes, prepositions, and particles also play a part in the configuration.⁴¹ The chiastic structure exists not only in phrases, verses, stanzas and chapters, but in whole books and even the entire Bible.

³⁹Actually all the ambiguous letters (b, g, d, k, p, t) are with their dagesh lene.

⁴⁰Robert Alden, "Chiastic Psalms (III): A Study in the Mechanics of Semitic Poetry in Psalms 101-150" Journal of the Evangelical Theological Society, III, (September, 1978) 199.

⁴¹Anthony R. Ceresko, "Chiastic Word Pattern," The Catholic Biblical Quarterly, XXXVIII, (April, 1976) 305.

Robert Alden has found at least fifty-seven psalms that are more or less in this category.⁴²

As with most parallelism, most chiasms carried repeated thoughts. However, there are some--not many--reiterative chiasmus with identical words and phrases. For example, in Psalm 112:7, 8: "not he will not fear . . . his heart : his heart : not he will not fear (lā'yîrā' : libbô : bibbô;lô'yîrā)." The chiastic expression represents the author's emphasis upon "he will not fear, his heart is fixed and upheld. . . ."

In actuality the chiastic arrangement in Hebrew psalms is often constructed by means of a chiastic word pattern. This chiastic sentence pattern consists of words arranged in various orders.⁴³

These patterns cannot be simply ignored when examining Psalm 98:4-5. Here, the author's literary usage of a two "chained" reiteration is evident:

Shout joyfully to the Lord all the earth;
break forth and sing for joy and sing praises (zammērû)!
Sing praises (zammērû) to the Lord with the lyre (b^ekinnôr),
with the lyre (b^ekinnôr) and the sound of melody.

⁴²The exact number of chiasmus in the whole book of Psalms is still under debate. Robert Alden in his three series of "Chiastic Psalms (I) (II) (III): A Study in the Mechanics of Semitic Poetry in Psalms" analyzes fifty-seven psalms. See: Robert Alden, "Chiastic Psalms (I)," Journal of the Evangelical Theological Society, XVII, (1974), 11-28., "Chiastic Psalms (II)," Ibid., XIX (1976), 199-250., "Chiastic Psalms (III)," XXI, (1978) 199-210. But E. W. Bullinger shares a different point of view. See E. W. Bullinger, ed., The Companion Bible (London: Oxford Univ. Press, 1914). Also, Thomas Boys Key to the Book of Psalms (London: L. B. Seely & Sons, 1925).

⁴³M. O'Connor has a very good discussion and excellent analysis in this category. See Hebrew Verse Structure (Winona Lake, IN: Eisenbrauns, 1980), pp. 391-407.

The repetition in words, namely "zammērû" and "b^ekinnôr" are not significant in understanding the meaning of those sentences. However, they do function as pauses and are indicative of transition. All of these expressions put readers in touch with the integrated significance of these verses.

Through the discussion above, several functions can be seen in this type of reiteration:

1. To give the voice something to hold on to. This particular function is also applied in the double letter in all the various forms of poetry. In Hebrew, daghesh forte contains such a function when read.⁴⁴

Psa. 115:14, "May the Lord give you increase, you and your children!" In Hebrew, "yōsēp 'adonai 'alêkem 'alêkem w^e'al-b^enêken." "'alêkem" offers a step for the verb to "roll" to its second object: "b^enêkem." This function gives the impression that God will not only "add to you," but also "to your sons also."

2. To secure the subtler effects of Hebrew poetry by means of reiteration assonance of either vowel or consonant sounds. In Chapter 2 the acrostic structure of Psalm 119 was discussed, which exhibits the psalmist's subtle literary skill through the use of repetitive assonance of consonants. In Chapter 2, this is referred to as reiterative sound or phonetic reiteration. Psalm 103:20-22 is an excellent example of this:

v. 20	<u>bārakû</u> 'adonai <u>kōl</u> mal'akāw <u>gibbōrê</u> <u>kō^ah</u> 'ōsê d ^e <u>bārô</u> <u>lišmō^ae</u> bēqōl d ^e <u>parô</u>
v. 21	<u>bārakû</u> 'adonai <u>kōl</u> sēbā'āw m ^e šār ^e tāw 'ōsê r ^e sônô
v. 22	<u>bārakû</u> 'adonai <u>kōl</u> -ma 'asāw bēkōl m ^e qōmōt memšaltô

⁴⁴George Adam Smith, op. cit., p. 7.

Part A of these verses are reiterative sentences; so naturally they should be pronounced identically. But the paralleled part B in the first two verses indicates that, in the author's mind, the singular 'd^epārô' should be equal to 'r^eșônô', further indicating the presence of revelation, promise, or demand with a diagnostic and dynamic element.⁴⁵

It seems that those associated with God Himself are used in a singular form with the pronominal suffix "His" in this psalm: His mercy (v. 11); His righteousness (v. 17); His covenant (v. 18); His throne, His Kingdom (v. 19); His Word (v. 20 twice), His will (v. 21; and His domination (v. 22). Of those related to God's works, individuals, or His teaching to His people, both occur in the plural form; His fearers (vv. 11, 13, 17); His days (v. 15); His precepts (v. 18); His angels (v. 20); His host, ministers (v. 21); and His works (v. 21). Here, then, the singular form is more likely than the plural.⁴⁶ These reiterative assonances impress the reader when being read.

Another good example, found in Psalm 2:3-5, is the replacement of the normal "hem" (3rd, m. pl.) with the unusual suffix "mô (or mw)."
 Le Clericus, who calls it "rhyming section" says that "rhyme was cultivated and not accidental; the same is proven by the use of rare words

⁴⁵See the Theological Dictionary of the New Testament, IV, p. 100. When studying "word" in the entire book of Psalms, we will easily discover that its singular form is more frequent than its plural. The significance of the singular in those passages of the psalms has already been hypostatized to the extent that it means the God who reveals Himself. Most of the time the plural form means the statutes and ordinances which God declared to Israel. These two relate to each other without any conflict. See: Theological Dictionary of the Old Testament, III, p. 121. Cf. James Barr, The Semantics of Biblical Language (London: Oxford Univ. Press, 1961), pp. 129-140.

⁴⁶Textual problems with this word should be in favor of the singular form in MT, not of the plural forms of LXX and Dead Sea Scrolls.

and forms not found elsewhere in the biblical poetry corpus.⁴⁷

v. 3 n^enatqāh 'et-mōs^erōtēmō w^enašlīkāh mimmennū'abōtēmō

v. 4 yōsēb baššamayim yīšhāq 'adōnā yil'ag-lāmō

v. 5 'āz y^edabber 'elēmō b^e'appō wūbāharōnō y^ebahalemō

3. To create onomatopoeia by reiteration of imitation. As was said in Chapter 2, the seven successive recurrences of "Yahweh (qōl 'adonai" in Psalm 29:3-9 has accomplished such a function when read. Such a description of the revelation of God's power, which is the ground of the summons, is to be the subject matter of their praise (Psalm 29 is grouped with psalms of praise). The dull sound of qol serves not merely to denote the thunder of the storm, but also the rumble of the earthquake, the roar of the tempest; and, in general, every low, dull, or rumbling sound by which God makes Himself audible to the world--more especially from the wrathful side of His doxa.⁴⁸

4. To impress the readers by use of exquisite reiteration. The continuous recurrences of "For (or truly) His lovingkindness is everlasting" at the end of the first four verses of Psalm 118 will

⁴⁷Jean Le Clericus, Veteris Testamenti Prophetæ (Amsterdam: (NP), 1731), p. 630f quoted by James L. Kugel, op. cit., pp. 248-49. Actually mo (or mw) does occur often enough in the vestigial form in biblical poetry to suggest that it did not fall into disuse in the remote past but rather more recently. Dr. Robertson lists the following occurrences in the book of Psalms: 2:3(2), 4 (he misses this one), 5; 5:11; 11:7; 17:10; 21:10, 11, 13; 22:5; 35:16; 45:17; 49:12; 58:7(2); 59:12(2), 13(2), 14; 73:5, 6, 7; 80:6; 83:12(3); 89:18; 140:4, 10(2). See David A. Robertson, Linguistic Evidence in Dating Early Hebrew Poetry (Missoula, MT: Univ. of Montana, 1972), p. 65.

⁴⁸C. F. Keil and F. Delitzsch, op. cit., I, p. 369. Some scholars suggest this reference to the epiphany of Yahweh as effective King in thunder is an undoubted analogy to that of Baal in Canaanite poetry. See J. Gray, "Recent Archaeological Discoveries and Their Bearing on the Old Testament," Tradition and Interpretation, ed., G. W. Anderson (Oxford: Clarendon, 1909), p. 69. See also Georg Fohrer, Introduction to the Old Testament, tr. David E. Green (Nashville: Abingdon, 1968), p. 259.

impress the reader with certainty during the worship process.

"The Lord is for me" in v. 6 and v. 7; "It is better to take refuge in the Lord than trust . . ." in v. 8 and v. 9; "In the name of the Lord I will surely cut them off" in vv. 10-12; "They surrounded me" in vv. 11 and 12; "The right hand of the Lord" in vv. 15, 16 (twice); "The hand of the Lord does valiantly," v. 15, v. 16; in addition to the Epanadiplosis style of "Give thanks to the Lord, for He is good; for His lovingkindness is everlasting" in v. 1 and v. 29 all serve to create the subtle beauty of reiteration in this psalm. No doubt people were impressed by them.

5. To create a particular style of poetry by reiteration. The writer believes alphabetical acrostic psalms are typical examples here. (See the discussion above in this section of this chapter.) The reason for the alphabetical arrangement is to give an air of continuity and exhaustive completeness to the entire psalm.⁴⁹ The special type of structure sometimes offers strong evidence for the unity of two individual psalms. For example, many scholars suggest that Psalm 9 and 10 should be considered to be one, as is proven by the continuous alphabetical order in the acrostic structure.⁵⁰

⁴⁹C. F. Keil and F. Delitzsch, Biblical Commentary on the Old Testament: Jeremiah, Lamentations (Grand Rapids: Eerdmans, 1978), II, tr. James Kennedy, p. 337.

⁵⁰Julius A. Brewer, The Literature of the Old Testament (New York: Columbia Univ. Press, 1962), p. 363. Dr. Moulton even argues that the same structural forms are duplicated in these two united acrostic psalms: Psa. 9:1-12, triumph; 13-14, dramatic prayer of trouble; 14-18, final resumption of triumph. Vv. 12-13 of Psa. 10 are transitional. See: Richard G. Moulton, The Literary Study of the Bible (Boston: D. C. Heath & Co., 1906), p. 193.

The book of Lamentations, which contains five individual poems, is also constructed in the acrostic style. In the first four poems the verses are arranged as follows: in the first and second poems each verse consists of three members and begins successively with the next letter of the Hebrew alphabet. Each part which is assigned a successive letter consists of single members, and three verses, each having the same initial letter; thus resulting in a poem containing sixty-six verses. The fourth poem is similar in structure to the first, except that each verse has only two members.⁵¹ Although the fifth one is not structured in the same manner, it nevertheless consists of twenty-two verses.

6. To carry on the continuity of the sentences through reiteration. The reiteration in the second part of each line in Psalm 136 has carried on the preceding colon and opened up the following one. "For His lovingkindness is everlasting," as was said in Chapter 2, could be strong substantiation for the preceding, as well as the following calling. In doing so, the continuity is carried on from the beginning down to the end. "Praise Him (hal'êlûhû)" in Psalm 150 gives the same

⁵¹In Chapters 2-4, the "p" precedes the "n." Dr. Driver said that it would seem either than when the Lamentations were composed the order of the Hebrew alphabet was not definitely fixed, or that different orders prevailed in antiquity. See: S. R. Driver, An Introduction to the Literature of the Old Testament (Edinburgh: T. & T. Clark, 1913), p. 368; pp. 456-57. But Keil and Delitzsch argue that these conclusions are disproved by the fact that no change has taken place in the order of the letters in the Semitic alphabets. Through a long but excellent debate on this subject, these two authors present their conclusions by saying, "There is no want in these poems of a careful arrangement of thought; but that the skill of the poet, in making use of this arrangement, was not always sufficient to let him put his thoughts, corresponding to things, into the alphabetical form, without using artificial means or forced constructions; and that, in such cases, the form was rather sacrificed to the thoughts, than rigorously maintained through the adaptation of forced and unnatural forms of expression." See: C. F. Keil and F. Delitzsch, op. cit., pp. 337-39.

impression: step-by-step, continuity from beginning to end without any suspension. Two things in regard to this function require clarification: a) It is different from the first function given in this section, which was "to give the voice something to grip and roll upon." The function here is to emphasize the sound (or voice) of the immediate reiteration of the word. Having no word between reiterations will be helpful in carrying out this function. But, in referring to the former function, it is usually seen in Anaphoric or Epistrophic reiterative sentences. b) Continuity here is meant as continuity of thought. This type of reiteration, as mentioned above, lays its emphasis upon the continuous thoughts carried through the section or entire psalm.

7. To helpfully discern strophic structure for a psalm through reiteration. This function could be said to be an extension of the previous one, since the successively reiterative sentences or phrases could very easily carry the continuous and similar thought. Sometimes, this results in setting a division for them all. As Charles F. Kraft said:

The recurrence of a particular word within a poem has been proved to be especially valuable in discerning strophic structure. Such phenomena as repeated catchwords, the reiterated call 'Yahweh!', and the introductory and close formulae for prophetic oracles, . . . are of real significance.⁵²

Prof. Freedman also makes a similar statement:

That such stanzas or strophes existed may be inferred from the use of certain devices to mark off sentences of a poem. The most obvious of these are refrains, that is lines repeated exactly or with slight modifications at regular intervals in the poem.⁵³

⁵²Charles F. Kraft, "Some Further Observations Concerning the Strophic Structure of Hebrew Poetry," A Stubborn Faith, ed. Edward C. Hobbs (Dallas: Southern Methodist Univ. Press, 1956), p. 63.

⁵³David Noel Freedman, op. cit., p. 45.

Psalm 29 is a good example. According to the superscription of the psalm, as given in the Septuagint, this was a special psalm for the eighth and final day of the Festival of Tabernacles. As a hymn of the New Year, which happened to be the first day of the festival in ancient Israel, it was sung in a worship ritual. This was done after the wheat and vintage harvest had been gathered in and at the end of the six dry months. Then, at this time, the thundering voice of the Lord in storm hurled the downpour of the winter rains upon which the life of man, beast, and plant depended on in the dawning of a new year.⁵⁴ Therefore, the revelation of Himself through such natural phenomena becomes the main subject of the entire psalm. With this background in mind, and with the reiterative phrase, "The voice of the Lord," in vv. 3-9, it will be easy to divide the psalm into three scenes: 1) The call to praise the Lord (vv. 1-2); 2) The theophany of the Lord (vv. 3-9); and 3) The conclusion of the hymn (vv. 10-11).⁵⁵ The continuity in thought in the reiteration of vv. 3-9 becomes the key in determining the division of the psalm. Certainly, "Ascribe to the Lord" in vv. 1-2 functions in the same manner. Psa. 148:1b-4, "hal^elû (hû)"--this section could be counted as the first poetical unit of the entire psalm. In Psa. 118:1-4, "kî l^eôlām hasdô" at the end of four successive verses becomes the initial segment of the psalm. Actually the parallelisms contain this function and become reiteration (particularly reiterative sentences and phrases) is one of these parallelisms, it will aid this function in making divisions.

⁵⁴Elmer A. Leslie, The Psalms (Nashville: Abingdon-Cokesbury, 1949), pp. 136-37.

⁵⁵See A. A. Anderson, op. cit., I, pp. 232-39. See also Elmer A. Leslie, *Ibid.*, pp. 137-141.

8. To present the emphasis of thought in the poet's mind.

Sigmund Mowinckel's brilliant and extraordinarily suggestive studies in the psalms have made it appear most likely that practically every psalm in the Psalter was intended for rendition in the regular and officially constituted worship of the Temple and was rightly understood as a part of that worship.⁵⁶ Even at private sacrifices, which were offered as a purification or thanksgiving for the individual, one or more official singers would render the song which was to be sung by the sacrificer (the worshipper).³⁷ But, it must be realized that temple singing, or any liturgical singing, was entirely different from singing which takes place in churches today; namely, in respect to tunes. Singing in ancient Israel was in the nature of recitation in contrast to tunes as used today.⁵⁸ Therefore, the paralleled and chiasmic structures in Hebrew poetry are seen. The purpose in singing them was to present their major concerns or thoughts. Reiteration, or the repetition of the same word or group of words, will naturally carry out this purpose.

As already mentioned in prior cases, it will not be difficult to recognize this as a fact. In an entire psalm, several successive reiterations is what brings this function into existence. Even in a mere sentence of daily conversation, the reiterative word will function as such. When the psalmist wanted to emphasize a certain message in his poem, he did not hesitate to use parallelism, chiasm, or reiteration.

⁵⁶Sigmund Mowinckel, op. cit., I, pp. 2-4.

⁵⁷Ibid., II, p. 83.

⁵⁸Ibid., II, p. 84.

9. To help indicate the parallelism. As was discussed above, a Hebrew poetical verse usually contains two cola, sometimes three, and rarely four. And, reiterations (particularly reiterative sentences with two levels or more) often occur only in a colon, and on a few occasions as a whole line. Therefore, the rest of each verse (either the first or second part) will be parallel because of reiteration. Reiteration does not become the key to determine which parallelism it should take. But "Semantic parallelism" accompanies reiteration more frequently than either grammatical or rhetorical parallelism.⁵⁹ For example, Psalm 115:12b-13a is a grammatical parallelism with reiteration:

He will bless the house of Israel;
He will bless the house of Aaron;
He will bless those who fear the Lord!

Psalm 118:2-4 is also grammatical parallelism with reiteration:

Oh let Israel say, His lovingkindness is everlasting.
Oh let the house of Aaron say, His lovingkindness is everlasting.
Oh let those who fear the Lord say, His lovingkindness is
lasting.

But Psalm 135:19-20 appears to be rhetorical parallelism with reiteration because of the intentional addition of the definite article with "Levi" in the Hebrew text:⁶⁰

⁵⁹Recently Dr. Stephen A. Geller has insisted that we need to clearly distinguish between three aspects of Hebrew: 1) Grammatical parallelism exists where words in line A and B are fully parallel grammatically, but that is in form, not in meaning. 2) Semantic parallelism, on the other hand, is a parallelism in meaning or thought, not just in form. 3) Rhetorical parallelism designates features which are intended to produce a certain literary effect. See: Stephen A. Geller, Parallelism in Early Biblical Poetry (Missoula, Montana: Scholar Press, 1979), pp. 15-17, 231-34, 375-77.

⁶⁰See the discussion in Chapter 2, p. 29 and following.

Oh house of Israel, bless the Lord;
 Oh house of Aaron, bless the Lord;
 Oh house of Levi, bless the Lord;
 You who revere the Lord, bless the Lord.

E. Musical Reiteration

So-called "musical reiteration" here is quite different from the one concerning worship, although there are some commonalities between them. Indeed, music is involved in both of these elements. But, regarding worship reiteration, the ultimate use of the psalmist's poems were for public worship in the Temple. However, the musical reiteration which is meant here is only associated with individual interests. Probably those poems which were composed with music were also used in Temple worship by the Israelites, but it was not the primary motivation which resulted in writing these poems. Why then a musical element behind certain of the psalms? An examination of historical background and other factors can aid our understanding:

1. Special Characteristics of the Hebrew Language

In appreciating the Hebrew language as a vehicle for poetry, most Old Testament scholars have had to reckon with the difficulty of the alphabet for usage with music. There is a lack of necessary musical sounds, especially those gutturals which are counted less musical impress us at first as anything but poetic.⁶¹ Yet, we find that Hebrew psalmists wrote poems and their people sang them. A statement made by Dr. John Howard Raven may solve this dilemma:

⁶¹George A. Smith has a more detailed discussion. See his book: The Early Poetry of Israel in Its Physical and Social Origins (London: Oxford Univ. Press, 1927), p. 1. See also: Arthur J. Culler, op. cit., p. 119.

The Hebrew language is peculiarly adapted to the vehicle of poetic expression. Its most prominent part of speech is the verb, the word of action. A large majority of its words are based upon metaphors and the simple structure of its vocabulary and its grammar lends itself to paranomasia and striking antithesis.⁶²

In other words, the language of the Hebrews is simple and free from structural complexity. It is noted for "its richness of synonyms, the wealth of roots, and its dearth of words."⁶³ The wisdom of the Hebrew psalmists is evident in using structure to create the beauty of their psalms. In a sense, they have destroyed an apparent difficulty by their literary skill.

2. The Nature of the Hebrews

The Hebrews are a people of song fever. In the Bible the piping of the shepherds and the singing of the harvesters are occasionally seen. During the festivals centering about the culture of the tender olive and the deep growing vine, songs and dances could be seen at every event. At the campfire songs about the march, the hunt, and tribal wars could be heard. As a result, David was seen as an accomplished musician, "skillful in playing the lyre." Also, songs were sung when wars had been won; they shouted and cried praises to their God who brought them across the Red Sea. Through dancing and singing, the women celebrated the victory achieved by the men. David himself danced as the ark was transported to Zion. Likewise, when Jesus entered Jerusalem, groups of

⁶² John Howard Raven, Old Testament Introduction (New York: Fleming H. Revell, 1906), p. 251.

⁶³ Sanford Calvin Yoder, op. cit., p. 23.

children were shouting praises to Him.⁶⁴ Duncan B. MacDonald, after doing very careful research in ancient Hebrew and Arabic literature, concluded by saying:

But it is evident from all this that the Hebrew people were a singing people. If they could not produce the narrative ballads of other peoples in their simple objectivity and thus rise to literary epic, they could in their songs void the popular emotion at given moments of crisis in their national life. It may well be, too, that the series of stations in the wilderness wanderings was held in memory with rough verses sung and passed from generation to generation.⁶⁵

Actually, before the advent of writing, folk-songs were common and popular among ancient people. One function of folk-singing was to aid the memory of those teaching. They have been referred to as the "poetry of the unlettered" since they were passed from lip to lip instead of written.⁶⁶ It could be said that they are the earliest manifestations of the poetic instinct. In addition, by evidence scattered throughout the Old Testament (as briefly discussed above), it could be assumed that folk-songs were part of the natural inheritance of the Hebrews. Just as A. Z. Idelsohn, a Jewish scholar, said:

Every nation that possesses its own soil, that has made a history for itself and that has created an individual atmosphere must, according to the established premises in musical science, have its own folk-song. Inversely, a folk-song must spring from a nation.⁶⁷

⁶⁴See I Chr. 6:31-48; 15:16--16:6; 25:1-31; Judg. 5:1-31; Ex. 15:1-21; Judg. 11:34; I Sam. 18:6-7; II Sam. 6:14-22; Matt. 21:15.

⁶⁵Duncan B. MacDonald, The Hebrew Literary Genius (New York: Russell & Russell, 1968), p. 59.

⁶⁶Artur J. Culler, Oral Formulaic Language in the Biblical Psalms (Toronto: Univ. of Toronto Press, 1967), pp. 5; 12-13. See also: Ex. 15:20-21; Song of Deborah in Judg. 5:11; David's Lamentation, II Sam. 1:17.

⁶⁷A. Z. Idelsohn, Jewish Music in Its Historical Development (New York: Tudor Publishing Co., 1944), p. 357.

Therefore, we could not say that folk-songs (or folk poetry) were never merely literary performances, but musical accompaniments are essential to Hebrew song (poetry).⁶⁸

Among folk songs, we find the prolonged reiteration of a certain catch-word recurring frequently in lamentations:

Amos 5:16 - yōm^erû hō-hō (. . . they say 'Alas! Alas!)
 II Sam. 18:33- b^enî 'absālôm b^enî b^enî 'absālôm b^enî b^enî (my
 son Absalom! My son, my son, Absalom! . . . Absalom,
 my son, my son!)⁶⁹

Although it is not a song, this is a typical lament reiteration, not only with successive reiteration, but also with chiasmic reiteration. It is a strong indication of King David's deep grief.

Psalms 22:1 - 'elî 'elî lāmāh 'azabtāni (My God, My God, why have you forsaken me?)

Psalms 57:1(2) - hānnēnî 'elhîm hānnēnî (Be gracious to me, O God, be gracious to me.)

A sincere prayer from the bottom of the author's heart!

Psalms 94:3 - 'ad māṭay r^ešāmîm 'adonai 'ad-māṭay r^ešāmîm
ya 'alozu (How long shall the wicked, O Lord! How long shall the wicked exult)?

Ecc. 1:2 - hābēl hābālîm . . . hābēl hābālîm (Vanity of vanities . . . Vanity of vanities).

Because the expression is reiterated, it should be an exclamation, therefore, "O vanitatem, vanitatum!"⁷⁰

⁶⁸Alex R. Gordon, The Poets of the Old Testament (London: Hodder and Stoughton, 1912), pp. 50-51.

⁶⁹In MT, it is II Sam. 19:1.

⁷⁰C. F. Keil and F. Delitzsch, Commentary on the Song of Songs and Ecclesiastes, VI (Grand Rapids: Eerdmans, 1978), p. 219.

God's compassion and love is expressed to His people through His servants. What His people need is His comfort!

Isaiah 40:1 - naḥamû naḥamû 'ammî (Comfort, comfort my people!)

But such kinds of reiteration also appear in merry and joyous occasions:

Judges 5:12 - 'ûrî 'ûrî d^ebôrâh 'ûrî (Awake! Awake! Deborah! Awake! Awake!).

This is a victorious shout coming from their hearts after conquering their enemy.

Psalms 57:7(8) - nākôn libî 'elōhîm nākôn libî (My heart is steadfast, O God! My heart is steadfast!)

Song of Solomon 1:15 hinnāk yāpāh ra 'yātî hinnāk yāpāh (How beautiful you are, my darling! How beautiful you are!)

Isaiah 51:9 'ûrî 'ûrî (Awake! Awake!).

Since they were real songs (or poetry) to be sung by popular choruses or, with improvisations, in solo and not merely literary performances, as already mentioned above, they carried special, important functions when Hebrew people sang them:

1. To aid the memory of ancient teachings through folk poetries.

A. B. Friedman, through his careful study on formula in ballads, held that the transmission of ballads (i.e., folk-song or folk-poetry) was accomplished by memorization rather than improvisation.⁷¹ Professor

⁷¹A. B. Friedman, "The Formulaic Improvisation Theory of Ballad Tradition - A Counterstatement," Journal of American Folklore, LXXIV (1961) 113-115. But in the same issue of this periodical, another scholar, J. H. Jones, argues that "the commonplace of the ballad tradition, once mastered by a folksong singer, freed him from the restriction of memorization and enabled him to compose rather than merely transmit." See: J. H. Jones, "Commonplace and Memorization in the Oral Tradition of the English and Scottish Popular Ballads," Journal of American Folklore, LXXIV (1961) 97-112.

Hamilton said: "Ballads, it is thought, were changed by one person, and the refrains (his definition: repeated single words, repeated phrases, or repeated sentences), easy to learn, were repeated by the listeners at the moment proper for chorusing, with the one chanting the poem."⁷²

In early times, since paper or convenient writing tools did not exist, the younger generation was taught by means of oral transmission--a word-by-word memorization. Folk songs which were developed and sung among the ancient people of Israel in their daily lives were, to some extent, religious (they are the people of religion). When regular worship was initiated in the Tabernacle, or Temple, these religious folk songs were presented at the liturgical service by representatives from all parts of the country. Then being modified and sanctified, they were copied for use as temple songs. Such "new" vocal songs of liturgical worship, like many songs among ancient and primitive tribes, drew their sap from folk songs, although foreign tunes may have occasionally crept in.⁷³ With this type of background, some "folk-character" in the Psalms will be seen; for example, the poems in the Psalms could be understood by all, while they were only written by a few. Also, most of the set tunes consisted of very short phrases.⁷⁴ Some illustrations of these

⁷² Anne Hamilton, op. cit., pp. 129-130.

⁷³ A. Z. Idelsohn, op. cit., p. 20.

⁷⁴ Ibid., pp. 26-28.

things were briefly given in previous sections and, as such, will not be repeated here.⁷⁵

2. To create a special atmosphere for musical rhythm. Since folk-songs (or poetry) contained a musical element in ancient Israel, and the Psalms containing folk-character were sung in temple worship, music--no matter what was sung or what melody was used--became the essential element for Hebrew poetry. This musical element of the biblical language rests upon parallelism and reiteration. Therefore, as an ear for time is essential for the appreciation of music, so is an ear for rhythm as essential for the appreciation of scriptural style.⁷⁶ Besides such elements and features found in the Psalms which were previously mentioned, music also was never written down, but transmitted orally with folk poetry. Consequently, "ear marks" were developed by which music was recognized. As Prof. Idelsohn said, "The entire theory of oriental music is based upon these 'ear-marks,'" ⁷⁷ i.e., signs for musical patterns learned by ear. In consideration of this background reiteration and parallelism with a certain musical rhythm would surely make the poems enjoyable when sung. If several levels appear in a poem,

⁷⁵A statement from Cornill's book which deals with the same subject will be helpful: "Everywhere and at all times were song and music to be found in ancient Israel. Every festival occasion, every climax of public or private life were celebrated with music and song. . . . In ancient Israel no ceremonial meal could be thought of without its accompaniment of either vocal or instrumental music." See: Carl Heinrich Cornill, The Culture of Ancient Israel (Chicago: Open Court Publishing, 1914), p. 103.

⁷⁶Richard G. Moulton, op. cit., p. 63.

⁷⁷Abraham Zebi Idelsohn, Thesaurus of Oriental Hebrew Melodies (Berlin: B. Harz, 1923), I, p. c.

the reiterations could create a recircling atmosphere for rhythm. Even with only two levels of reiteration, it still brings about a climactic atmosphere. Psalm 22:1: "My God!" at the very beginning lifts the spirit of the entire psalm to a high atmosphere.

Another example may be seen in Psalm 135, a poem of praise to the Lord. It is a liturgical hymn prepared for rendition at one of the great festivals of Israel. Its aim is to provide a congregational utterance praising God as Lord of nature and history.⁷⁸ In order to create a harmonic atmosphere for the musical rhythm of this psalm, the author added the definite article "ha" for "levi" and balanced the meters among the reiterative sentences (vv. 19-20).⁷⁹ A Chinese Old Testament scholar, Prof. Tang, in his brief introduction to the Hebrew poetic book, says: ". . . in order to make rhythm obvious and harmony, sometimes the Hebrew poets added extra syllables or extra words intentionally."⁸⁰

Naturally, some reiterations contain a couple of functions at the same time. While the difficulty in determining what feature this reiteration was is realized, at the same time it is necessary to realize that the same difficulty will be faced here. A statement from James

⁷⁸Elmer A. Leslie, op. cit., p. 196.

⁷⁹See the discussion in Chapter 2. The writer does not completely agree with Dr. Robinson's argument about the function of parallelism. He said, "It (parallelism) implies a rhythm, a balance, a regularity, not of sound, but of thought." He does not accept this in most cases, but in this section of Psa. 135:19-20, which is a section of parallelism with reiteration in it, it is very obvious that the author intended to bring a balance, harmony, rhythm, of musical singing in this psalm rather than that of thought. The addition of a definite article for "lewi" makes a regularity of meter in the parallelism here: 1:3/3:3. This creates an atmosphere of harmony when singing. See: Th. H. Robinson, "Some Principles of Hebrew Metrics," Zeitschrift für die Alttestamentliche Wissenschaft, N.S. XIII (1936) 30.

⁸⁰Yau-Tze Tang, Reeds in Pastoral Field (Hong Kong: Christian Witness Press, 1974), pp. 97-98.

Repetition plays a diverse role in the Old Testament. It serves, for one thing, to center the thought, to rescue it from dispersateness and diffuseness, to focus the richness of varied predication upon the poet's controlling concern. The synthetic character of biblical mentality, its sense for totality, is as apparent in Israel's rhetoric as in her psychology. Repetition serves, too, to give continuity to the writer's thought; the repeated word or phrase is often strategically located, thus providing a clue to the movement and stress of the poem. Sometimes the repeated word or line indicates the structure of the poem, pointing to the separate divisions; at other times it may guide us in determining the extent of the literary unit. . . . Finally, repetition provides us with an open avenue to the character of biblical thinking.⁸¹

Exegetical Significance of Reiteration

To an exegete, reiteration brings some significant reiterative devices to help him glean the special nuances of the biblical message. Discerning the strophic structure or so-called division of a poem has been recognized as the first basic work of exegesis. Reiteration, as a part of such structures, can be an asset in performing exegesis. For example, Epanadiploitic reiteration of an entire psalm (such as Psalms 8, 113, 146, 150) could be a key to discovering the chiasmic structure of each poem. Also, the reiterative letter in acrostic Psalm 119 would help an exegete in termining the divisions for the entire psalm. Parallelism accompanied by reiteration will also be easier to indicate, although there are various ways to do it. No one can ignore the ease in discernment offered by reiteration. Parallelism, as well as its lines of scope, brings automatic clarity. Emphasis, or the strong feelings of the author, can also be shown through reiteration. This aids the exegete in realizing where the emphasis has been placed.

⁸¹James Muilenburg, op. cit., p. 99.

Walter Kaiser suggests that an exegete's job is to discern why the author arranged the material of his poem in its peculiar manner--this is said in light of reiteration in the book of Amos.⁸² Prof. Muilenburg also mentions that the Old Testament provides many instances where the verbal structure of a poem is entirely conditioned by reiteration.⁸³ Such cases exemplify the importance of reiteration in doing exegesis.

The significance of reiteration in doing exegesis should be affirmed. However, while doing exegesis, no one can restrict the study exclusively to the evidence of reiteration. Also, no one can enjoy only the beauty of the literary style. When coming to reiteration, we must realize that we are dealing with something which is deeply penetrating. In other words, reiteration is not only a special literary style. It was used by wise psalmists as a creative literary device to present the major thought in the surrounding passage. As previously mentioned in this chapter, one of its functions is to indicate the major thought of the passage. Such thoughts must be the point of focus in all work of exegesis.

Theological Significance of Reiteration

Because the psalms emerged from a wide variety of circumstances over a prolonged period of Hebrew history, the theological standpoint that they present can hardly be regarded as carefully systematized.

⁸²Walter C. Kaiser, Toward an Exegetical Theology: Biblical Exegesis for Preaching and Teaching (Grand Rapids: Baker, 1981), p. 75.

⁸³He mentions several important instances: Judges 9:8-15; Amos 1-2; Job 31; Ezekiel 14:12-30; 18:5ff. See James Muilenburg, *op. cit.*, p. 103.

Indeed, only some of the compositions can be said to have been written for that purpose. Most of the psalmists did not set out to treat schematically the abiding truths of their religious faith. They only desired to express their experiences and feelings to someone--possibly God or their countrymen. R. K. Harrison said:

The psalm can therefore be said in general to comprise the divine word spoken in rather than to men, and it is this factor that had done much to perpetuate the Psalter as a vehicle of abiding devotional value, and to furnish many of the individual psalms with a sense of timelessness.⁸⁴

Nevertheless, all of this does not mean an absolute absence of theological issues in the psalms. The psalms are not merely compositions of emotion. As has been mentioned, the Hebrews were people of a God-centered religion--"life to them means religion, and religion life."⁸⁵ In addition, the literary skills of the psalmists suggest that they were not an uneducated people. Therefore, it is quite possible to recognize certain fundamental themes which occur throughout the entire book of Psalms.

We have pointed out that reiteration (particularly reiterative sentences and phrases) frequently presents the major thoughts in Psalms. After first examining all of the cases we have listed in the chart in Chapter 2, we may then recognize some major theological issues often contained in reiteration. The result of this examination is as follows:

⁸⁴R. K. Harrison, op. cit., p. 1000.

⁸⁵Abraham Z. Idelsohn, Jewish Music in Its Historical Development, op. cit., p. 358.

	S*	P**
1. Inviting to praise, bless, or glorify God	27	0
2. Talking about God's mercy, might, or praying ing to God	10	6
3. Complaining to God about problem or suffer- ing of life	4	0
4. Encouraging people to seek God, trust Him . . .	3	0
5. Others	<u>2</u>	<u>0</u>
Total	46	6 = 52
*S - Sentence		
**P - Phrase		

Some conclusions which may be drawn from the chart are as follows:

1. In terms of frequency, the reiteration of "inviting people to praise, bless, and glorify God" stands at the top of the chart. This indicates the extreme importance of "praising God" to the psalmists. It is highly significant that they express this idea through emphatic reiteration: "O thou who art enthroned upon the praises of Israel (Psa. 22:3)." Another thing which may be noticed is the frequency in which the psalmists describe God's mighty work or His immeasurable mercy to His people while bringing in reiteration. This means that the psalmists would not invite people to do something without giving strong reasons for such action. The psalms with such reiteration mostly come from those concerned with praise. They seem to be purposely composed for the liturgies of Israel's great feasts. They reflect that Israel's liturgy was closer to being thanksgiving than merely "descriptive," a quite common form of the ancient oriental hymnology.⁸⁶ Reiteration in such psalms was not merely to bring people's attention through antiphonal singing but,

⁸⁶Leopold Sabourin, op. cit., p. 176.

in itself, reinforces the theological understanding. Therefore, the privilege of praising God was in the hands of His chosen people--they were invited to do so, and they would do so. In so doing, their spirits would again be lifted up to the Lord.

2. God's reign, which is supreme and solitary, and His "everlasting mercy" is the second major theme in reiteration. This is particularly so in psalms of praise. "He is the one whom glory should be given, but not to us, not to us (Psa. 115:1)." He is the only God in the entire universe--the seven successive recurrences of "not" indicate the falseness of man-made gods (Psa. 115:5-7). The seven-fold recurrence of "the voice of the Lord" enlightens His power in nature to reveal Himself (Psa. 29:4-9). Because of all the beauty in the natural universe: "O Lord, our Lord, how majestic is thy name in all the earth (Psa. 8:1, 3)." Consequently, while they occasionally drew attention to the beautiful power of nature, their primary concern with the world around them was with the sphere of moral activity. The nature of the Lord must insure that His judgment, as well as His wonderful grace, will operate in the moral world-order.⁸⁷

3. Certain reiterations express a dilemma, or difficult theological issue: contrast between the righteous and the sinners. "How long shall the wicked, O Lord, how long shall the wicked exult?" (Psa. 94:3, indicates the confusion of the psalmist concerning the exulting of the wicked. Why do the enemies of God's people shout to them saying, "raze it, raze it to its very foundations (Psa. 137:7)?" Such types of imprecatory utterances, in general, indicate that the psalmists were concerned

⁸⁷R. K. Harrison, op. cit., p. 1000.

predominantly with the more immediate problems of life. They were oppressed by enemies and unrighteous sinners. The reiteration expresses their feelings of confusion concerning these circumstances. Yet, finally, they turned the problems on their hearts over to God. They were assured of His moral nature and faithfulness towards a covenant that insured His intervention in the midst of such problems and confusion.

Chronological Significance of Reiteration

As was mentioned in Chapter 1, chronological dating has always been a great unsolved problem in the study of the Psalms. The very timelessness of the compositions makes it extremely difficult to assign a date to any psalm with a certain degree of confidence. But scholars try other methods to get around such difficulty. Generally speaking, the nature of the content in many psalms makes the assigning of dates precarious; certain indications will, not infrequently, help to decide within what period a particular psalm is likely to have been written, and in most cases this is as near as one can get with any feeling of certitude to the date of a psalm.⁸⁸

Among the many indicators for dating, the terms and structure of the psalms have become two key indicators for chronological dating. Since the accidental discovery of the site at Ras Shamra in 1928, particular attention has been focused on three major Ugaritic (Canaanite) epics: The Aqhat, Baal, and Keret Epics.⁸⁹ Since that time, comparative

⁸⁸W. O. E. Oesterley and Th. H. Robinson, An Introduction to the Books of the Old Testament (London: S.P.C.K., 1934), p. 187.

⁸⁹Charles F. Pfeiffer, Ras Shamra and the Bible (Grand Rapids: Baker, 1976), p. 7.

study between Ugaritic and biblical literature has brought to light increased understanding of biblical material. Concerning the poetry of both literatures, scholars have discerned important similarities, which include parallelism and repetition.⁹⁰

Concerning reiteration, Prof. Gordon outlines some clear and important features with which Hebrew poetry may be compared:

1. Using the refrain, which is marked by the tendency to vary the last repetition of the refrain for climactic effect.⁹¹ For example:

They shake each other like gmr-animals;
Mot is strong, Ba'l is strong;
 they gore like buffaloes;
Mot is strong, Ba'l is strong;
 they bite like serpents;
Mot is strong, Ba'l is strong;
 they kick like Ism-animals;
Mot is down, Ba'l is down
 (49:VI:16-22)

Just like Epistrophe in Hebrew poetry, reiteration recurs at the end of the first three lines.

2. Implying the reiteration to mark off strophic structure.⁹²

⁹⁰Cyrus H. Gordon has dealt with this subject a great deal in his book. He said, "the essential feature of the poetry (Ugaritic) is the repetition of meaning in parallel form." See his book, Ugaritic Textbook: Grammar, Texts in Transliteration, Cuneiform Selections, Glossary, Indices. *Analecta Orientalia: Commentationes Scientificas de rebus Orientis Antiqui*, 38 (Rome: Pontifical Biblical Institute, 1965), p. 13 ff.

⁹¹*Ibid.*, p. 134. The number 49 VI 16-22) without any indication for its source means it is from Ba'l, according to use of Gordon in this book. If others, then Keret or Aghat will be put with those numbers.

⁹²*Ibid.*, p. 135.

For example:

the dwelling of 'Il, the shelter(s) of his sons,
 the dwelling of the lady 'Atir(a)t of the sea;
 the dwelling of the famous bride(s),
 the dwelling of Pdry, girl of light,
 the shelter of Tly, a girl of rain,
 the dwelling of Arsy, girl of y'.
 (51:IV;52)

Here, parallelism with reiteration (or reiteration with parallelism) recurs for at least four successive times.

3. Separated reiteration is frequently seen in prayers to the god:⁹³ "How, thine enemies, (O) Ba'l, how thine enemies thou shalt smite (68:8)." This is just like some of the separated reiterative phrases in the Psalms. A vocative word (sometimes in Hebrew poetry "God" or "Lord" is used; in Ugarit Ba'l is used) also stands between the two-level reiteration. Sometimes this vocative term was replaced by others:

May Horan break, O my son,
 May Horan break thy head (Keret II:vi:54)

4. Approximate metric lengths. A variety of metric lengths may be observed, such as: 2:2, 3:2, 3:3.⁹⁴ There is no complete regularity in the meter of the poetry of either literature, but 3:3 or 3:3:3 are typical reiterative styles.⁹⁵

⁹³Ibid., p. 144. (Some translations use "for" in place of "ht." See Charles Pfeiffer, op. cit., p. 65). Its structure and meaning are very similar to Psalm 92:9: "For lo thine enemies O Lord, For lo thine enemies shall perish!"

⁹⁴Cyrus H. Gordon, op. cit., pp. 132-33.

⁹⁵Albright thought this 3:3:3 tricolon reiterative style, or abd:abd:xxx word pattern was the classic example of Canaanite poetic meter. See: William Foxwell Albright, Yahweh and the Gods of Canaan (New York: Doubleday & Company, Inc., 1968), pp. 6-7.

Due to the great similarity between Hebrew and Ugaritic poetry in the category of reiteration, scholars think such identity can be used in dating some of the psalms. They have observed several things related to reiteration which could be used to date a particular psalm in an early period: a) parallelism with reiteration (so-called repetitive parallelism) in the psalm,⁹⁶ b) the possibility of a regular meter in repetitive parallelism,⁹⁷ and c) old ending.⁹⁸

In general, all these conclusive assumptions for dating the poems, are acceptable. But it is also necessary to draw some attention to other related issues which are necessary for chronological dating: a) the latter three assumptions cannot be the only keys with which the work is done. Other information is also necessary. For example, possible historical content would be necessary. b) Almost no instance can be found where all three assumptions appear together. In most cases, the first and second are found. Often, the third one will appear in certain psalms. c) Mixed meter occurs in most of the psalms. But some still contain regular meter in the reiterative parallelism. This proves that

⁹⁶Freedman also agrees with Albright concerning this theory. See: David N. Freedman, op. cit., p. 77.

⁹⁷Albright examined the repetitive parallelism in early Hebrew poetry and discovered that most of them appear with either 3:3 or 2:2. In the repetitive parallelism in the Psalm of Miriam, 2:2 is more frequent than 3:3; but in the Song of Deborah, 2:2 is more common. These two styles can occur alternately in early Hebrew poetry. Albright also thought that the "mixed" meters of early Israel had not been recognized in Ugaritic literature. This is because Canaanite poetry was almost entirely accentual hexameter (3:3). Tetameter (2:2) probably existed, but had not yet been defined. See: William F. Albright, op. cit., pp. 9-16.

⁹⁸David A. Robertson, op. cit., pp. 65-71.

regularity of meter cannot be a checking point in the dating of a psalm. But some do have a regular meter in the reiterative parallelism: Psa. 29: 1-2 (4:4/4:4); 103:20-22 (3:3/3:3/3:3/3:3); 150:2-5b (2:3/3:3/3:3/3:3); and Psalm 136, with most lines containing 3:3, four lines at 4:3, and one line at 2:3. d) If there are other assumptions which are more significant than the three stated above, then it is all right for us to insist on the chronological function of these repetitive parallelisms. Since we do not have other assumptions or theories, it may be possible that psalmists intentionally used older words and forms. Also, it might be possible that the psalmists brought in the regularity of meter of the repetitive parallelisms only because of the necessity for musical melody. e) The creative ability of the psalmists in thinking and writing sometimes brings difficulty in dating. Sometimes they liked to bring changes in their psalms, such as in structure, style, or even traditional regularity. In doing so, they presented their own special style of psalm-writing. Man is not a machine, but rather a living, active being. One cannot forget the "human element" when dating.

Based upon the above understanding, the writer will not quite draw the conclusion of saying that repetitive parallelism has been shown to be of greatest significance in the chronological dating of the psalms. But it is suggested that it does have some significance in the difficult task of dating. In other words, when attempting to date the psalms containing repetitive parallelism, all possible ways to approach this task should be considered.

Chapter 4

CONCLUSION

Some conclusions have been discussed at the end of Chapters 2 and 3, but there are some noticeable points regarding the study of reiteration in the Psalms which need to be presented as conclusions for the whole study.

1. Among those five possible background elements, the liturgical element played the most important role for the psalmic reiteration. This is because, basically speaking, the book of Psalms was designed for religious worship in ancient Israel. The author personally believes some of the psalms were written or composed particularly for the purpose of worship (for example, Psa. 150). Even though most of them were not written specifically for this purpose, they were adapted for liturgical use. It is very clear that liturgical reiteration requires a high level of literary skill.

2. Very frequently the reiteration of liturgy is a sentence or phrase, longer than other reiterations. The term "longer" is used here because it usually appears as a sentence or a phrase. Comparatively speaking, emotional reiteration is the shortest type. This is quite understandable, since emotional reiteration is an expression of extreme feeling or emotions of a man. Short sentences or less words are the proper way to express this type of experience.

3. Sometimes liturgical reiteration in the Psalms does not follow right after the previous cola or line in a logical order. But

the reiteration in the narrative follows its preceding lines more (or "completely" will be more correct) logically. For example, the sections containing "idol" in Psa. 115:4-8 and Psa. 115:15-18 are both followed by reiterative sentences about "trusting the Lord" and "praising the Lord." This does not seem to be logical. A more obvious example is Psa. 136. Just as we have said in Chapter 3, the first colon in each line could become an independent poem. The main reason for this is because of the illogical order in thought between two cola in most lines. It is possible, as has been previously said, that those reiterations were to be sung antiphonally in worship.

Besides these three points above, some further suggestive studies could be also carried in the future:

1. Actually there are also other types of reiteration in the book of Psalms worthy of our attention. They are: reiterative sound (assonance), reiterative mood (for example, repetitive imperative and cohortative mood in Psa. 90:12-18), and reiterative alphabetical letter (i.e., acrostic psalms). The first and third have been discussed in previous chapters, but the reiterative mood has not been mentioned at all.

2. It seems that most of the attention has been drawn, when dealing with reiteration (repetitive parallelism), to its function of chronological dating for a poem by most Old Testament scholars. The author has presented his opinions regarding this tendency in the conclusion of Chapter 3, so it will not be repeated here. Rather, it will be more valuable to focus our research on other functions in the poem, particularly on the literary function. It will offer much help in understanding the psalms.

3. Another possible area worthy of our attention is the com-

parative study between the reiteration in the Psalms and that occurring in other literature--including the narrative literature and other poetic literature. Actually, the fact that the roots of reiteration lie deeply embedded in the language and literature of the Hebrew people is not surprising after we examine its background. The scripture itself has proven that reiterative propensity of ancient Hebrews extends beyond its expression in poetry. In narrative, reiteration sometimes appears as a major stylistic feature. The wooing of Rebecca and the story of Elijah and even the stories in the book of Judges contain this feature. It required, as already mentioned, a high degree of artistic skill, both because of its great variety and because of its power to relate speaker and hearer in the immediacy and concreteness of dialog or to bring them into participation with command words.¹

Of course the distinct feature of the literature in the Old Testament has made a definite difference between reiteration in poetry and in narrative. Even in poetic writings--including those in books of history and prophets--there are obvious distinctions. For example, in general the reiteration in a narrative story is shorter than in poetry, and reiteration in poetic writing contains more statements of praise, confession, and prayer.

4. One of the most noteworthy tendencies of recent research is the endeavor to discover a common source for early culture. Therefore, comparative study in any respect is quite common among scholars. Comparative study of repetitive parallelism between Ugaritic and Hebrew

James Muilenburg, op. cit., pp. 100-01.

poetry has been done by some famous Old Testament scholars.² When dealing with the comparative study between Babylonian and Hebrew ancient poetry, G. R. Driver said:

The first resemblance that strikes the reader of these national poetries lies in the form: parallelism is one of the two principles which govern the composition both of Babylonian and Hebrew verse . . . of the four kinds; of parallelism--synonymous, antithetic, synthetic, or constructive, and climactic--the first, as being the simplest, is the most frequent in Babylonian, as in Hebrew.³

Reiteration is included in his so-called "synonymous parallelism."⁴

A. M. Blackman researched the subject of "The Psalms in the Light of Egyptian Research," and focused particularly on both literary form and religious content of the early poetry. Without mentioning and discussing the subject of parallelism or reiteration specifically, he found some conceptions in Egyptian writings and poems which "undeniably find close parallels in the writings of the psalmists."⁵

The author is personally interested in comparative study on the subject of reiteration both in the Psalms and Shu-Jing (The Book of Odes),⁶ although different linguistic systems would probably make it more difficult. Besides that, points 1, 2, and 3 are of particular interest because of their possibly great significance to Psalmody study.

²Among them, Cyrus Gordon, W. F. Albright, David N. Freedman, Dahood and others are the most famous. Their research has proven to be important in this field.

³G. R. Driver, "The Psalms in the Light of Babylonian Research," The Psalmists: Essays on Their Religious Experience and Teaching, Their Social Background, and Their Place in the Development of Hebrew Psalmody, ed. D. C. Simpson (London: Oxford Univ. Press, 1926), p. 114.

⁴Ibid., pp. 111 and 127.

⁵A. M. Blackman, "The Psalms in the Light of Egyptian Research," Ibid., pp. 190-91.

⁶We have mentioned this book in Chapter 1. It is an ancient Chinese Psalms which was compiled and edited by Confucius.

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